

Attachment A

BROADCAST AND CABLE MAJOR NETWORK OWNERSHIP STRUCTURE

(AS OF OCTOBER 18, 2006)

NBC UNIVERSAL (OWNED 80% BY GE, 20% BY VIVENDI UNIVERSAL)	The NBC Television Network	NBC Telemundo	Mun2 Telemundo Puerto Rico
	NBC Universal Cable	CNBC CNBC World Bravo USA Sleuth Sci-Fi MSNBC	(82%, Microsoft owns 18%)
THE WALT DISNEY COMPANY	ABC	The Disney ABC Cable Networks Group	A&E Television Networks (37.5%, The Hearst Corporation owns 37.5%, NBC Universal Cable owns 25%) Lifetime Lifetime Movie Network ESPN, Inc. (80%, Hearst owns 20%) The Disney Channel ToonDisney ABC Family SOAPNet
			A&E Biography The History Channel History Channel International The Military History Channel
			(50% with Hearst)
			ESPN ESPN2 ESPN Classic ESPNEWS ESPNU ESPN Deportes
CBS	The CW CSTV	(50% with Warner Brothers Television)	
	Showtime Networks	Showtime FLIX The Movie Channel Sundance Channel	(Jointly with Robert Redford and NBC Universal)
	MySpace.com		
NEWS CORPORATION (17% OWNED BY LIBERTY MEDIA)	Fox Entertainment Group	Fox Cable Networks	DIRECTV (34%) FOX
			Fox Sports Network Fox Movie Channel Fox News Channel National Geographic Channel Fox Sports Enterprises FuelTV Speed Channel Fox Soccer Channel FX Fox College Sports Fox Sports en Espanol

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TIME WARNER AND VIACOM CABLE NETWORK OWNERSHIP STRUCTURE
(AS OF OCTOBER 18, 2006)

TIME WARNER	Time Warner Cable	(79%, Comcast owns 21%)		
	HBO	Cinemax		
	America Online	(95%, Google owns 5%)		
		CNN		
		CNN		
		CNN International		
		CNN en Espanol		
		TNT		
	Turner	CNN Headline News		
		Boomerang		
		Cartoon Network		
		TBS		
		Turner South		
		Turner Classic Movies		
	Warner Brothers Entertainment CourtTV	Warner Brothers Television (50% with Liberty Media)	The CW	(50% with CBS)
VIACOM	Nickelodeon Networks	Nickelodeon Nick-at-Nite TV Land The N Noggin		
	BET			
		MTV		
		MTV2		
		VH1		
	MTV Networks	CMT		
		SpikeTV		
		Logo		
		MTVU		
		Comedy Central		

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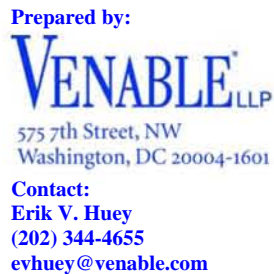
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VLACOM



Attachment B

Network Primetime INDEPENDENT TELEVISION PRODUCERS

(excludes MOW's, theatricals and reality)

1985	1990	1992	2002	2003
Aaron Spelling Productions	Aaron Spelling Productions	Aaron Spelling Productions	Carsey-Werner-Mandabach	Carsey-Werner-Mandabach
Bloodworth-Thomason/Mozark Productions	Barbour/Langley Productions	Carsey-Werner	Hallmark	Sony Pictures Television
Carsey-Werner Co.	Carsey-Werner	Castle Rock	Sony Pictures Television	Steven Bochco Productions
Carson Productions Group	Columbia Pictures TV	Columbia Pictures TV	Steven Bochco Productions	Universal
Columbia Pictures TV	Cosgrove-Meurer	Cosgrove-Murer	Universal	Warner Bros.
David Gerber Productions	Lorimar Television	HBO Independent	Warner Bros.	
Dick Clark Productions	Lynch/Frost	Hearst		
Douglas S Cramer Company	MGM/UA	Lorimar Television		
Embassy Television	MTM Enterprises Inc	Lucasfilm		
Lorimar Television	New World	MGM/UA		
Michael Landon Productions	Orion Television	Mozark Productions		
Mort Lachman & Associates Prods	Paramount TV	New World (Four Star Holdings)		
MTM Enterprises Inc	Reeves Entertainment	Paramount TV		
Orion Television Entertainment	Rosenzweig Productions	Reeves Entertainment		
Paramount TV	Stephen J. Cannell Productions	Shukovsky/English		
Reeves Entertainment Productions	Steven Bochco Productions	Stephen J. Cannell Productions		
Ruby/Spears Productions	Touchstone Television	Steven Bochco Productions		
Stephen J. Cannell Productions	TriStar TV	Touchstone Television		
TAT Communications Company	Universal	TriStar TV		
Touchstone Television	Viacom Productions	Universal		
TriStar TV	Vin DiBona Productions	Viacom Prods.		
Universal	Warner Bros.	Warner Bros.		
Viacom Productions	Witt/Thomas/Harris Productions			
Warner Bros.				
Witt/Thomas/Harris Productions				

Network Primetime
INDEPENDENT TELEVISION
PRODUCERS

(excludes MOW's, theatricals and reality)

2004

Warner Bros.
Steven Bochco Prods
Carsey-Werner-Mandabach
Dreamworks TV

2005

Warner Bros.
Carsey-Werner-Mandabach

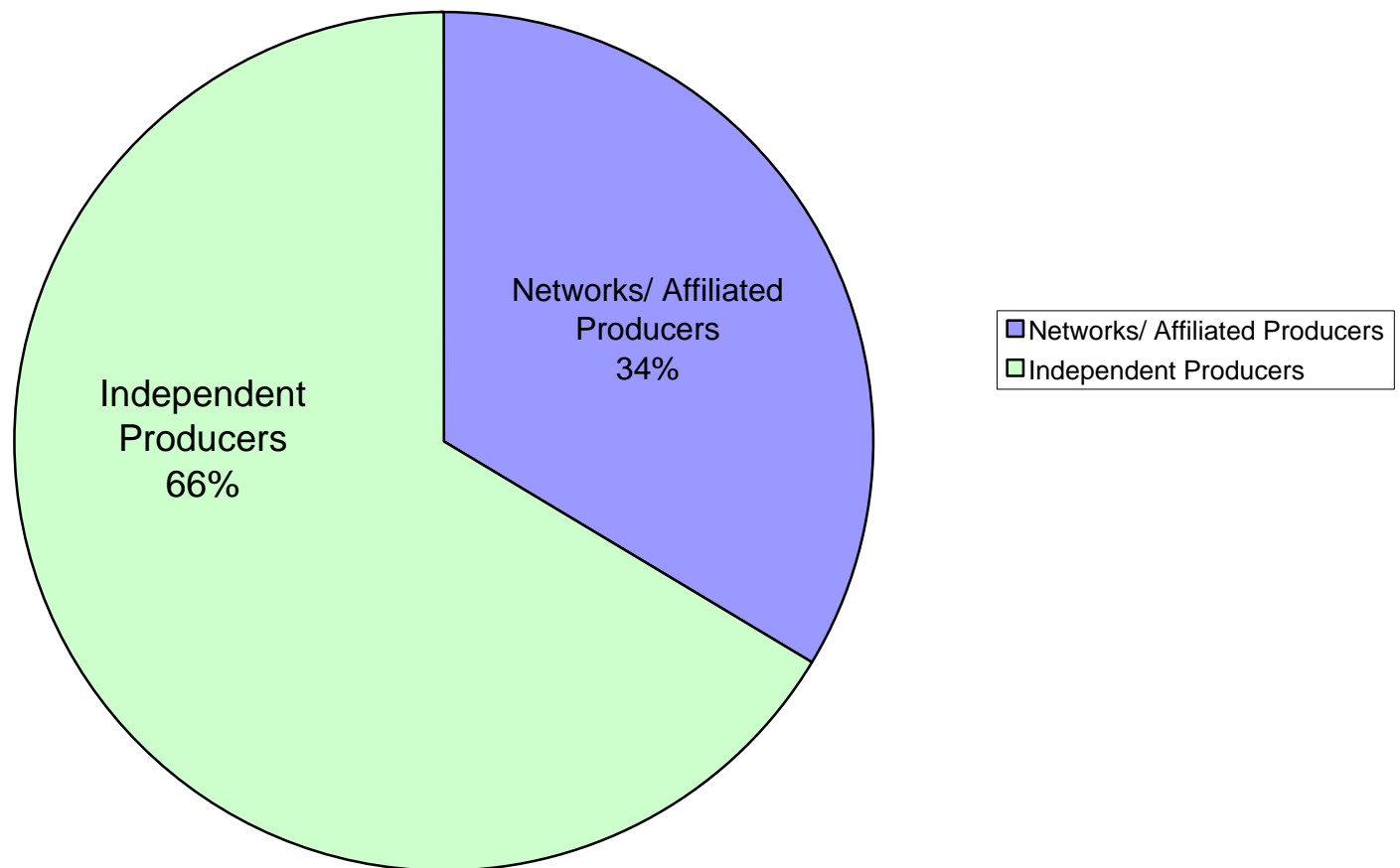
2006

Warner Bros
Sony Pictures TV

Attachment C

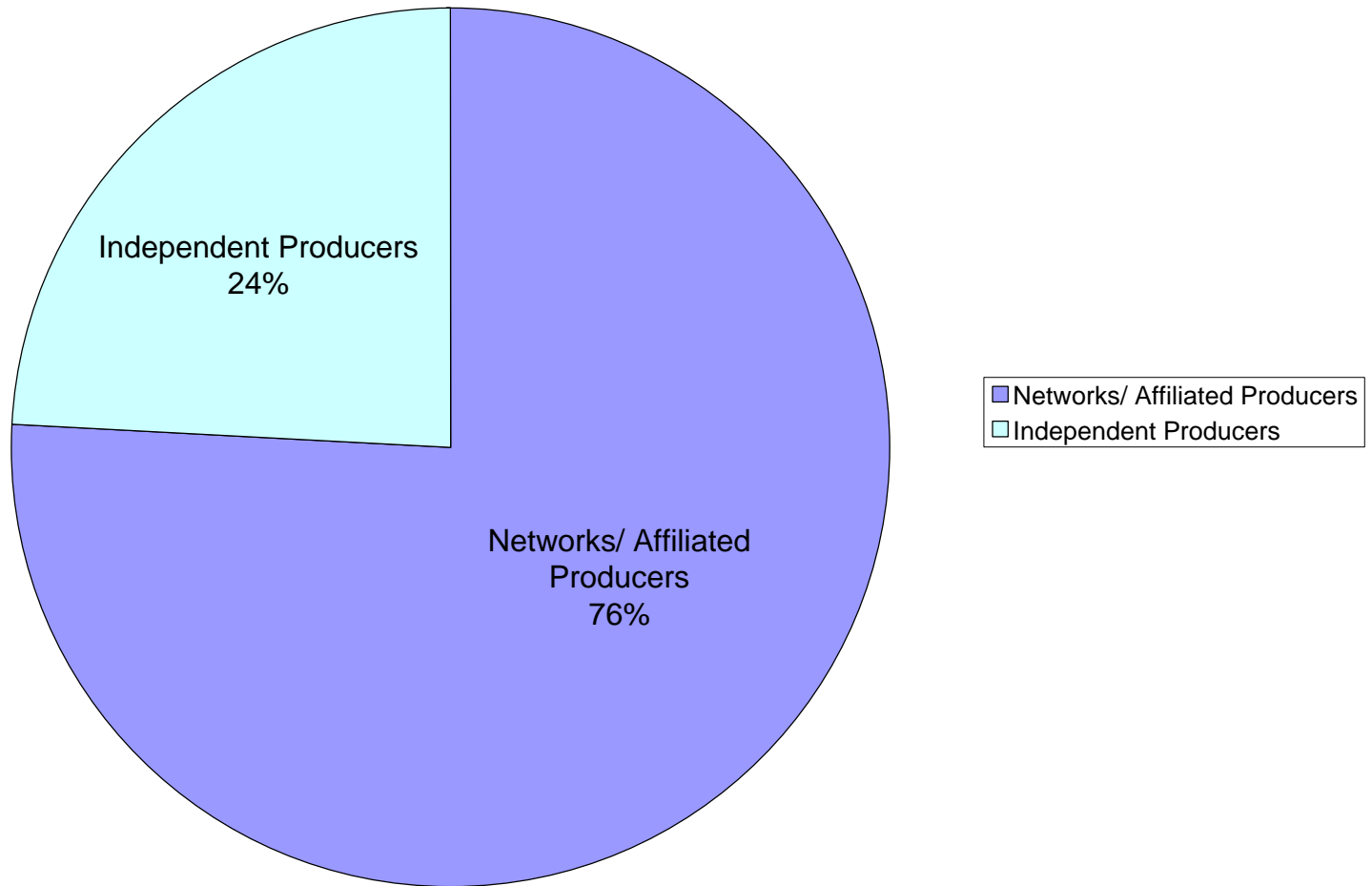
1992-1993 TV Season
Network Primetime Program Ownership (ABC,CBS,Fox,NBC)
(Excludes theatricals/MOWs)

70 Primetime Hours Per Week



2006-2007 TV Season Network Primetime Program Ownership (ABC,CBS,Fox,NBC)
(Excludes theatricals/MOWs)

80.5 Primetime Hours Per Week



2006-2007 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks		Crossover		Distribution Deal		Produced By	
				Or						An Independent	
				Affiliated Producers						Producer	
				# Of	# Of	# Of	# Of	# Of	# Of	# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
Wife Swap	ABC	RDF Media	1.0							1	1.0
Bachelor, The	ABC	Warner Bros	1.0							1	1.0
What About Brian	ABC	Touchstone	1.0	1	1.0						
Set for the Rest of Your Life	ABC	Endemol	1.0							1	1.0
Let's Rob . . .	ABC	Touchstone	0.5	1	0.5						
Help Me Help You	ABC	Regency TV	0.5			1	0.5				
Boston Legal	ABC	20th C Fox TV	1.0			1	1.0				
George Lopez	ABC	Warner Bros	0.5							1	0.5
According to Jim	ABC	Touchstone	0.5	1	0.5						
Lost	ABC	Touchstone	1.0	1	1.0						
Nine, The	ABC	Warner Bros	1.0							1	1.0
Grey's Anatomy	ABC	Touchstone	1.0	1	1.0						
Six Degrees	ABC	Touchstone	1.0	1	1.0						
Betty the Ugly	ABC	Touchstone	1.0	1	1.0						
Men in Trees	ABC	Warner Bros	1.0							1	1.0
20/20	ABC	ABC News	1.0	1	1.0						
ABC Sat. Night College Football	ABC	ABC	3.0	1	3.0						
America's Funniest Home Videos I	ABC	ABC/Vin DiBona	1.0	1	1.0						
America's Funniest Home Videos II	ABC	ABC/Vin DiBona	1.0	1	1.0						
Extreme Makeover: Home Edition	ABC	Endemol	1.0							1	1.0
Desperate Housewives	ABC	Touchstone	1.0	1	1.0						
Brothers & Sisters	ABC	Touchstone	1.0	1	1.0						
Total	ABC		22.0		14.0		1.5		0.0		6.5
Percentage	ABC				63.6%		6.8%		0.0%		29.5%
How I Met Your Mother	CBS	20th C Fox TV	0.5			1	0.5				
Class, The	CBS	Warner Bros	0.5							1	0.5
Two and a Half Men	CBS	Warner Bros	0.5							1	0.5
New Adv. Of Old Christine	CBS	Warner Bros	0.5							1	0.5
CSI: Miami	CBS	CBS Prods.	1.0	1	1.0						
NCIS	CBS	Paramount	1.0	1	1.0						
Unit, The	CBS	20th C Fox TV	1.0			1	1.0				
Smith	CBS	CBS Paramount	1.0	1	1.0						
Jericho	CBS	CBS Paramount	1.0	1	1.0						
Criminal Minds	CBS	Touchstone/Paramount	1.0	1	1.0						

2006-2007 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks Or		Crossover		Distribution Deal		Produced By An Independent	
				Affiliated Producers						Producer	
				# Of	# Of	# Of	# Of	# Of	# Of	# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
CSI: NY	CBS	CBS Prods.	1.0	1	1.0						
Survivor	CBS	Mark Burnett Prods.	1.0							1	1.0
CSI	CBS	CBS Prods.	1.0	1	1.0						
Shark	CBS	CBS Paramount	1.0	1	1.0						
Ghost Whisperer	CBS	Touchstone	1.0			1	1.0				
Close to Home	CBS	Warner Bros	1.0							1	1.0
Numbers	CBS	Paramount	1.0	1	1.0						
Crimetime Saturday (repeats)	CBS	UNKNOWN (in-house)	2.0	1	2.0						
48 Hours: Mystery	CBS	CBS News	1.0	1	1.0						
60 Minutes	CBS	CBS News	1.0	1	1.0						
Amazing Race, The	CBS	CBS Prods.	1.0	1	1.0						
Cold Case	CBS	CBS Prods./Warner Bros.	1.0	1	1.0						
Without a Trace	CBS	CBS Prods.	1.0	1	1.0						
Total	CBS		22.0		16.0		2.5		0.0		3.5
Percentage	CBS				72.7%		11.4%		0.0%		15.9%
Prison Break	Fox 1	20th C Fox TV	1.0	1	1.0						
Vanished	Fox 1	20th C Fox TV	1.0	1	1.0						
Standoff	Fox 1	20th C Fox TV	1.0	1	1.0						
House	Fox 1	20th C Fox TV	1.0	1	1.0						
Bones	Fox 1	20th C Fox TV	1.0	1	1.0						
Justice	Fox 1	Warner Bros	1.0							1	1.0
Til Death	Fox 1	Sony Pictures TV (per KZ)	0.5							1	0.5
Happy Hour	Fox 1	Warner Bros	0.5							1	0.5
O.C., The	Fox 1	Warner Bros.	1.0							1	1.0
Nanny 911	Fox 1	Granada America	0.5							1	0.5
Trading Spouses	Fox 1	Rocket Science Lab.	1.0	1	1.0						
Cops I	Fox 1	Fox TV Stations	0.5	1	0.5						
Cops II	Fox 1	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox 1	STF Productions	1.0	1	1.0						
Comedy Repeats	Fox 1	UNKNOWN (in-house)	1.0	1	1.0						
Simpsons, The	Fox 1	20th C Fox TV	0.5	1	0.5						
American Dad	Fox 1	20th C Fox TV	0.5	1	0.5						
Family Guy	Fox 1	20th C Fox TV	0.5	1	0.5						
War at Home	Fox 1	Warner Bros	0.5							1	0.5

2006-2007 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of	# Of	# Of	# Of	# Of	# Of	# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
Total	Fox 1		14.5		10.5		0.0		0.0		4.0
Percentage	Fox 1				72.4%		0.0%		0.0%		27.6%
Standoff	Fox 2	20th C Fox TV	1.0	1	1.0						
24	Fox 2	20th C Fox TV	1.0	1	1.0						
American Idol	Fox 2	Freemantle Media	1.5							1	1.5
House	Fox 2	20th C Fox TV	1.0	1	1.0						
Justice	Fox 2	Warner Bros	1.0							1	1.0
Loop, The	Fox 2	20th C Fox TV	0.5	1	0.5						
Til Death	Fox 2	Sony Pictures TV	0.5							1	0.5
Happy Hour	Fox 2	Warner Bros	0.5							1	0.5
O.C., The	Fox 2	Warner Bros	1.0							1	1.0
Bones	Fox 2	20th C Fox TV	1.0	1	1.0						
Wedding Album, The	Fox 2	20th C Fox TV	1.0	1	1.0						
Cops I	Fox 2	Fox TV Stations	0.5	1	0.5						
Cops II	Fox 2	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox 2	STF Productions	1.0	1	1.0						
Comedy Repeats	Fox 2	UNKNOWN (in-house)	0.5	1	0.5						
King of the Hill	Fox 2	20th C Fox TV	0.5	1	0.5						
Simpsons, The	Fox 2	20th C Fox TV	0.5	1	0.5						
American Dad	Fox 2	20th C Fox TV	0.5	1	0.5						
Family Guy	Fox 2	20th C Fox TV	0.5	1	0.5						
War at Home	Fox 2	Warner Bros	0.5							1	0.5
Total	Fox 2		15.0		10.0		0.0		0.0		5.0
Percentage	Fox 2				66.7%		0.0%		0.0%		33.3%
Deal or No Deal	NBC	Endemol	1.0							1	1.0
Deal or No Deal II	NBC	Endemol	1.0							1	1.0
Heroes	NBC	NUTS	1.0	1	1.0						
Crossing Jordan	NBC	NUTS	1.0	1	1.0						
Friday Night Lights	NBC	NUTS	1.0	1	1.0						
Kidnapped	NBC	Sony Pictures TV (per KZ)	1.0							1	1.0
Law & Order :SVU	NBC	NUTS	1.0	1	1.0						
Biggest Loser, The	NBC	NUTS	1.0	1	1.0						
20 Good Years	NBC	Warner Bros	0.5							1	0.5
30 Rock	NBC	NUTS	0.5	1	0.5						

2006-2007 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks Or		Crossover		Distribution Deal		Produced By An Independent Producer	
				Affiliated Producers							
				# Of	# Of	# Of	# Of	# Of	# Of	# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
Law & Order	NBC	NUTS	1.0	1	1.0						
My Name is Earl	NBC	20th C Fox TV	0.5			1	0.5				
Office, The	NBC	NUTS	0.5	1	0.5						
Studio 60 on the Sunset Strip	NBC	Warner Bros	1.0							1	1.0
ER	NBC	Warner Bros	1.0							1	1.0
Las Vegas	NBC	NUTS/DreamWorks	1.0	1	1.0						
Law & Order: CI	NBC	NUTS	1.0	1	1.0						
Dateline Saturday	NBC	NBC News	1.0	1	1.0						
Drama series encores	NBC	UNKNOWN (Law & Order)	1.0	1	1.0						
Drama series encores II	NBC	UNKNOWN (Law & Order)	1.0	1	1.0						
Football Night in America	NBC	NBC Sports	1.0	1	1.0						
Sunday Night Football	NBC	NBC Sports	3.0	1	3.0						
Total	NBC		22.0		16.0		0.5		0.0		5.5
Percentage	NBC				72.7%		2.3%		0.0%		25.0%
TOTAL FOR 4 NETS			80.5		56.5		4.5		0.0		19.5
PERCENTAGE FOR 4 NETS					70.2%		5.6%		0.0%		24.2%

DEFINITIONS:

New series listed in bold.

Networks or Affiliated Producer : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC for broadcast on its respective network.

Crossover : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC for broadcast on another network.

Independent Producers: Ownership by any studio not affiliated with a broadcast network (MGM/UA, Warner Bros., Sony) or independent production company.

* Broadcast network has domestic distribution and/or one-third or more profit sharing deal

2005-2006 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks		Crossover		Distribution Deal		Produced By An Independent Producer	
				Or Affiliated Producers		# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
				# Of Shows	# Of Hrs/Wk						
Wife Swap	ABC	RDF Media	1.0							1	1.0
Monday Night Football	ABC	ABC Sports	2.0	1	2.0						
According to Jim	ABC	Touchstone	0.5	1	0.5						
Rodney	ABC	Touchstone	0.5	1	0.5						
COMMANDER-in-CHIEF	ABC	Touchstone	1.0	1	1.0						
Boston Legal	ABC	20th C Fox TV	1.0			1	1.0				
George Lopez	ABC	Warner Bros.	0.5							1	0.5
FREDDIE	ABC	Warner Bros.	0.5							1	0.5
Lost	ABC	Touchstone	1.0	1	1.0						
INVASION	ABC	Warner Bros.	1.0							1	1.0
Alias	ABC	Touchstone	1.0	1	1.0						
NIGHT STALKER	ABC	Touchstone	1.0	1	1.0						
Prime Time Live	ABC	ABC News	1.0	1	1.0						
Supernanny	ABC	Ricochet (ABC own)	1.0	1	1.0						
Hope & Faith	ABC	Touchstone	0.5	1	0.5						
HOT PROPERTIES	ABC	Warner Bros.	0.5							1	0.5
20/20	ABC	ABC News	1.0	1	1.0						
Amer's Funniest Videos	ABC	ABC/Vin DiBona	1.0	1	1.0						
Extreme Makeover: Home Edition	ABC	Endemol	1.0							1	1.0
Desperate Housewives	ABC	Touchstone	1.0	1	1.0						
Grey's Anatomy	ABC	Touchstone	1.0	1	1.0						
Total	ABC		19.0		13.5		1.0		0.0		4.5
Percentage	ABC				71.1%		5.3%		0.0%		23.7%
King of Queens	CBS	CBS Prods.	0.5	1	0.5						
HOW I MET YOUR MOTHER	CBS	20th C Fox TV	0.5			1	0.5				
Two and a Half Men	CBS	Warner Bros	0.5							1	0.5
OUT OF PRACTICE	CBS	Paramount	0.5	1	0.5						
CSI:Miami	CBS	CBS Prods.	1.0	1	1.0						
Navy NCIS	CBS	Paramount	1.0	1	1.0						
Amazing Race	CBS	CBS Prods.	1.0	1	1.0						
CLOSE TO HOME	CBS	Warner Bros	1.0							1	1.0
Still Standing	CBS	20th C Fox TV	0.5			1	0.5				
Yes, Dear	CBS	20th C Fox TV	0.5			1	0.5				
CRIMINAL MINDS	CBS	Touchstone / Parar	1.0	1	1.0						

2005-2006 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks		Crossover		Distribution Deal		Produced By	
				Or						An Independent	
				Affiliated Producers						Producer	
TITLE	NET	PRODUCTION CO	Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
CSI: New York	CBS	CBS Prods.	1.0	1	1.0						
Survivor: Guatemala	CBS	Mark Burnett Prods	1.0							1	1.0
CSI	CBS	CBS Prods.	1.0	1	1.0						
Without a Trace	CBS	CBS Prods.	1.0	1	1.0						
GHOST WHISPERER	CBS	Touchstone	1.0			1	1.0				
THRESHOLDS	CBS	Paramount	1.0	1	1.0						
Numbers	CBS	Paramount	1.0	1	1.0						
Crime Time Saturday (rerun)	CBS	CBS Prods.	2.0	2	2.0						
48 Hours Mysteries	CBS	CBS News	1.0	1	1.0						
60 Minutes	CBS	CBS News	1.0	1	1.0						
Cold Case	CBS	CBS Prods./Warne	1.0	1	1.0						
Total	CBS		20.0		15.0		2.5		0.0		2.5
Percentage	CBS				75.0%		12.5%		0.0%		12.5%
Arrested Development	Fox 1	20th C Fox TV/Ima	0.5	1	0.5						
KITCHEN CONFIDENTIAL	Fox 1	20th C Fox TV	0.5	1	0.5						
PRISON BREAK	Fox 1	20th C Fox TV	1.0	1	1.0						
BONES	Fox 1	20th C Fox TV	1.0	1	1.0						
House	Fox 1	NUTS	1.0			1	1.0				
That '70s Show	Fox 1	Carsey-Werner-Ma	0.5							1	0.5
Stacked	Fox 1	20th C Fox TV	0.5	1	0.5						
HEAD CASES	Fox 1	20th C Fox TV	1.0	1	1.0						
The O.C.	Fox 1	Warner Bros.	1.0							1	1.0
REUNION	Fox 1	Warner Bros.	1.0							1	1.0
Bernie Mac Show	Fox 1	20th C Fox TV	0.5	1	0.5						
Malcolm In The Middle	Fox 1	20th C Fox TV	0.5	1	0.5						
GATE, THE	Fox 1	Regency	1.0	1	1.0						
Cops	Fox 1	Fox TV Stations	0.5	1	0.5						
Cops II	Fox 1	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox 1	STF Productions	1.0	1	1.0						
Animation repeats	Fox 1	20th C Fox TV	0.5	1	0.5						
King of the Hill	Fox 1	20th C Fox TV	0.5	1	0.5						
The Simpsons	Fox 1	20th C Fox TV	0.5	1	0.5						
WAR AT HOME, THE	Fox 1	Warner Bros.	0.5							1	0.5
Family Guy	Fox 1	20th C Fox TV	0.5	1	0.5						
American Dad	Fox 1	20th C Fox TV	0.5	1	0.5						

2005-2006 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks		Crossover		Distribution Deal		Produced By	
				Or						An Independent	
				Affiliated Producers						Producer	
TITLE	NET	PRODUCTION CO	Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
Total	Fox 1		15.0		11.0		1.0		0.0		3.0
Percentage	Fox 1				73.3%		6.7%		0.0%		20.0%
House	Fox 2	NUTS	1.0			1	1.0				
24	Fox 2	20th C Fox TV	1.0	1	1.0						
American Idol	Fox 2	Freemantle Media	1.0							1	1.0
BONES	Fox 2	20th C Fox TV	1.0	1	1.0						
That '70s Show	Fox 2	Carsey-Werner-Ma	0.5							1	0.5
Stacked	Fox 2	20th C Fox TV	0.5	1	0.5						
American Idol	Fox 2	Freemantle Media	0.5							1	0.5
LOOP, THE	Fox 2	20th C Fox TV	0.5	1	0.5						
The O.C.	Fox 2	Warner Bros.	1.0							1	1.0
REUNION	Fox 2	Warner Bros.	1.0							1	1.0
Bernie Mac Show	Fox 2	20th C Fox TV	0.5	1	0.5						
Malcolm In The Middle	Fox 2	20th C Fox TV	0.5	1	0.5						
GATE, THE	Fox 2	Regency	1.0	1	1.0						
Cops	Fox 2	Fox TV Stations	0.5	1	0.5						
Cops II	Fox 2	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox 2	STF Productions	1.0	1	1.0						
Animation repeats	Fox 2	20th C Fox TV	0.5	1	0.5						
King of the Hill	Fox 2	20th C Fox TV	0.5	1	0.5						
The Simpsons	Fox 2	20th C Fox TV	0.5	1	0.5						
WAR AT HOME, THE	Fox 2	Warner Bros.	0.5							1	0.5
Family Guy	Fox 2	20th C Fox TV	0.5	1	0.5						
American Dad	Fox 2	20th C Fox TV	0.5	1	0.5						
Total	Fox 2		15.0		9.5		1.0		0.0		4.5
Percentage	Fox 2				63.3%		6.7%		0.0%		30.0%
FATHOM	NBC	NUTS	1.0	1	1.0						
Las Vegas	NBC	NUTS/DreamWork	1.0	1	1.0						
Medium	NBC	Paramount	1.0			1	1.0				
Biggest Loser, The	NBC	NUTS	1.0	1	1.0						
MY NAME IS EARL	NBC	20th C Fox TV	0.5			1	0.5				
Office, The	NBC	NUTS	0.5	1	0.5						
Law & Order:SVU	NBC	NUTS	1.0	1	1.0						

2005-2006 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks		Crossover		Distribution Deal		Produced By An Independent Producer	
				Or Affiliated Producers		# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
				# Of Shows	# Of Hrs/Wk						
APPRENTICE: MARTHA S	NBC	Mark Burnett Prods	1.0							1	1.0
E-RING	NBC	Warner Bros.	1.0							1	1.0
Law & Order	NBC	NUTS	1.0	1	1.0						
Joey	NBC	Warner Bros.	0.5							1	0.5
Will & Grace	NBC	NUTS	0.5	1	0.5						
Apprentice, The	NBC	Mark Burnett Prods	1.0							1	1.0
ER	NBC	Warner Bros.	1.0							1	1.0
THREE WISHES	NBC	NUTS	1.0	1	1.0						
Dateline NBC-Friday	NBC	NBC News	1.0	1	1.0						
INCONCEIVABLE	NBC	Touchstone	1.0			1	1.0				
Dateline NBC-Sunday	NBC	NBC News	1.0	1	1.0						
West Wing	NBC	Warner Bros.	1.0							1	1.0
Law & Order: Criminal Inten	NBC	NUTS	1.0	1	1.0						
Crossing Jordan	NBC	NUTS	1.0	1	1.0						
Total	NBC		19.0		11.0		2.5		0.0		5.5
Percentage	NBC				57.9%		13.2%		0.0%		28.9%
TOTAL FOR 4 NETS			73.0		50.5		7.0		0.0		15.5
PERCENTAGE FOR 4 NETS					69.2%		9.6%		0.0%		21.2%

DEFINITIONS:

New series listed in CAPS.

Networks or Affiliated Producer : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC

ABC/Disney/Touchstone/affiliated entities or CBS/Viacom/Parmount/ affiliated entities not counted because mergers hadn't occurred in 1995.

Independent Producers: Ownership by any studio not affiliated with a broadcast network or independent production company.

* Broadcast network has distribution and/or profit sharing deal

**2004-2005 Network Primetime Program Ownership/ Includes NBC/Universal Family
(ExcludesTheatricals/MOWs)**

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
THE BENEFACTOR	ABC	12 Yards Prods/2929 Pro	1.0							1	1.0
Monday Night Football	ABC	ABC Sports	2.0	1	2.0						
My Wife & Kids	ABC	Touchstone	0.5	1	0.5						
George Lopez	ABC	Warner Bros.	0.5							1	0.5
According to Jim	ABC	Touchstone	0.5	1	0.5						
RODNEY	ABC	Touchstone	0.5	1	0.5						
NYPD Blue	ABC	Steven Bochco Prods	1.0							1	1.0
LOST	ABC	Touchstone	1.0	1	1.0						
The Bachelor	ABC	Telepictures	1.0							1	1.0
WIFE SWAP	ABC	RDF Media	1.0							1	1.0
Extreme Makeover	ABC	Lighthearted/Greengrass	1.0							1	1.0
LIFE AS WE KNOW IT	ABC	Touchstone	1.0	1	1.0						
Prime Time Live	ABC	ABC News	1.0	1	1.0						
8 Simple Rules	ABC	Touchstone	0.5	1	0.5						
SAVAGES	ABC	NBC/Universal	1.0			1	1.0				
Hope & Faith	ABC	Touchstone	0.5	1	0.5						
Less Than Perfect	ABC	Touchstone	0.5	1	0.5						
20/20	ABC	ABC News	1.0	1	1.0						
Wonderful World of Disney	ABC	Disney/ABC	2.0	1	2.0						
Amer's Funniest Videos	ABC	ABC/Vin DiBona	1.0	1	1.0						
Extreme Makeover: Home E	ABC	Endemol	1.0							1	1.0
DESPERATE HOUSEWIFE	ABC	Touchstone	1.0	1	1.0						
THE PRACTICE: FLEET ST	ABC	20th C Fox TV	1.0			1	1.0				
Total	ABC		21.5		13.0		2.0		0.0		6.5
Percentage	ABC				60.5%		9.3%		0.0%		30.2%
Still Standing	CBS	20th C Fox TV	0.5			1	0.5				
LISTEN UP	CBS	CBS Prods.	0.5	1	0.5						
Everybody Loves Raymond	CBS	CBS Prods.	0.5	1	0.5						
Two and a Half Men	CBS	Warner Bros	0.5					1	0.5		
Yes, Dear	CBS	20th C Fox TV	0.5			1	0.5				
CSI:Miami	CBS	CBS Prods.	1.0	1	1.0						

2004-2005 Network Primetime Program Ownership/ Includes NBC/Universal Family
(ExcludesTheatricals/MOWs)

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
Navy NCIS	CBS	Paramount	1.0	1	1.0						
CLUBHOUSE	CBS	Spelling	1.0	1	1.0						
Judging Amy	CBS	CBS Prods.	1.0	1	1.0						
60 Minutes	CBS	CBS News	1.0	1	1.0						
King of Queens	CBS	CBS Prods.	0.5	1	0.5						
CENTER OF THE UNIVERSE	CBS	CBS Prods.	0.5	1	0.5						
CSI: NEW YORK	CBS	CBS Prods.	1.0	1	1.0						
Survivor: Vanuatu	CBS	Mark Burnett Prods.	1.0							1	1.0
CSI	CBS	CBS Prods.	1.0	1	1.0						
Without a Trace	CBS	CBS Prods.	1.0	1	1.0						
Joan of Arcadia	CBS	CBS Prods./Sony	1.0	1	1.0						
JAG	CBS	Paramount	1.0	1	1.0						
DR. VEGAS	CBS	CBS Prods./ Warner Bro	1.0	1	1.0						
48 Hours Mysteries	CBS	CBS News	1.0	1	1.0						
Amazing Race	CBS	Touchstone	1.0			1	1.0				
Crime Time Saturday (rerun)	CBS	CBS Prods.	1.0		1.0						
60 Minutes	CBS	CBS News	1.0	1	1.0						
Cold Case	CBS	CBS Prods./Warner Bros	1.0	1	1.0						
Total	CBS		20.5		17.0		2.0		0.5		1.0
Percentage	CBS				82.9%		9.8%		2.4%		4.9%
North Shore	Fox 1	20th C Fox TV	1.0	1	1.0						
The Swan 2	Fox 1	Freemantle Media	1.0							1	1.0
THE BILLIONAIRE: BRANS	Fox 1	Bunim-Murray	1.0							1	1.0
HOUSE	Fox 1	NBC/Universal	1.0			1	1.0				
That '70s Show	Fox 1	Carsey-Werner-Mandab	0.5							1	0.5
QUINTUPLETS	Fox 1	20th C Fox TV	0.5	1	0.5						
Bernie Mac Show	Fox 1	20th C Fox TV	0.5	1	0.5						
METHOD & RED	Fox 1	20th C Fox TV/ Regency	0.5	1	0.5						
The O.C.	Fox 1	Warner Bros.	1.0							1	
Tru Calling	Fox 1	20th C Fox TV	1.0	1	1.0						
NEXT GREAT CHAMP	Fox 1	Endemol	1.0							1	1.0
Jury, The	Fox 1	20th C Fox TV	1.0	1	1.0						
Cops	Fox 1	Fox TV Stations	0.5	1	0.5						
Cops II	Fox 1	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox 1	STF Productions	1.0	1	1.0						
King of the Hill	Fox 1	20th C Fox TV	0.5	1	0.5						

**2004-2005 Network Primetime Program Ownership/ Includes NBC/Universal Family
(ExcludesTheatricals/MOWs)**

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
TITLE	NET	PRODUCTION CO	Hrs/Wk								
Malcolm In The Middle	Fox 1	20th C Fox TV	0.5	1	0.5						
The Simpsons	Fox 1	20th C Fox TV	0.5	1	0.5						
Arrested Development	Fox 1	20th C Fox TV/Imagine 1	0.5	1	0.5						
PARTNER, THE	Fox 1	Rocket Science	1.0					1	1.0		
Total	Fox 1		15.0		8.5		1.0		1.0		3.5
Percentage	Fox 1				56.7%		6.7%		6.7%		23.3%
ATHENS	Fox 2	Warner Bros.	1.0							1	1.0
24	Fox 2	20th C Fox TV	1.0	1	1.0						
American Idol	Fox 2	Freemantle Media	1.0							1	1.0
HOUSE	Fox 2	NBC/Universal	1.0			1	1.0				
That '70s Show	Fox 2	Carsey-Werner-Mandab	0.5							1	0.5
RELATED BY FAMILY	Fox 2	Paramount	0.5			1	0.5				
American Idol	Fox 2	Freemantle Media	0.5							1	0.5
Bernie Mac Show	Fox 2	20th C Fox TV	0.5	1	0.5						
The O.C.	Fox 2	Warner Bros.	1.0							1	1.0
Tru Calling	Fox 2	20th C Fox TV	1.0	1	1.0						
INSIDE, THE	Fox 2	20th C Fox TV	1.0	1	1.0						
JONNY ZERO	Fox 2	Warner Bros.	1.0							1	1.0
Cops	Fox 2	Fox TV Stations	0.5	1	0.5						
Cops II	Fox 2	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox 2	STF Productions	1.0	1	1.0						
KELSEY GRAMMER PRES	Fox 2	20th C Fox TV	0.5	1	0.5						
King of the Hill	Fox 2	20th C Fox TV	0.5	1	0.5						
The Simpsons	Fox 2	20th C Fox TV	0.5	1	0.5						
Malcolm In The Middle	Fox 2	20th C Fox TV	0.5	1	0.5						
Arrested Development	Fox 2	20th C Fox TV/Imagine 1	0.5	1	0.5						
AMERICAN DAD	Fox 2	20th C Fox TV	0.5	1	0.5						
Total	Fox 2		15.0		8.5		1.5		0.0		5.0
Percentage	Fox 2				56.7%		10.0%		0.0%		33.3%
Fear Factor	NBC	Endemol	1.0							1	1.0
Las Vegas	NBC	NBC Universal/DreamW	1.0	1	1.0						
LAX	NBC	NBC Universal	1.0	1	1.0						
Average Joe	NBC	NBC Studios	1.0	1	1.0						

**2004-2005 Network Primetime Program Ownership/ Includes NBC/Universal Family
(ExcludesTheatricals/MOWs)**

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
FATHER OF THE PRIDE	NBC	Dreamworks TV	0.5							1	0.5
Scrubs	NBC	Touchstone	0.5			1	0.5				
Law & Order:SVU	NBC	NBC Universal	1.0	1	1.0						
HAWAII	NBC	NBC Universal	1.0	1	1.0						
West Wing	NBC	Warner Bros.	1.0							1	1.0
Law & Order	NBC	NBC Universal	1.0	1	1.0						
JOEY	NBC	Warner Bros.	0.5							1	0.5
Will & Grace	NBC	NBC Universal	0.5	1	0.5						
Apprentice 2, The	NBC	Mark Burnett Prods.	1.0							1	1.0
ER	NBC	Warner Bros.	1.0							1	1.0
Dateline NBC-Friday	NBC	NBC News	1.0	1	1.0						
Third Watch	NBC	Warner Bros.	1.0							1	1.0
MEDICAL INVESTIGATION	NBC	NBC Universal	1.0	1	1.0						
Dateline NBC-Sunday	NBC	NBC News	1.0	1	1.0						
American Dreams	NBC	NBC Universal	1.0	1	1.0						
Law & Order: Criminal Inten	NBC	NBC Universal	1.0	1	1.0						
Crossing Jordan	NBC	NBC Universal	1.0	1	1.0						
Total	NBC		19.0		12.5		0.5		0.0		6.0
Percentage	NBC				65.8%		2.6%		0.0%		31.6%
TOTAL FOR 4 NETS			76.0		51.0		5.5		1.5		17.0
PERCENTAGE FOR 4 NETS					67.1%		7.2%		2.0%		22.4%

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2003-2004 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer			
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk		
TITLE	NET	PRODUCTION CO	Hrs/Wk										
Prime Time Monday	ABC	ABC News	1.0	1	1.0								
Monday Night Football	ABC	ABC Sports	2.0	1	2.0								
8 Simple Rules	ABC	Touchstone	0.5	1	0.5								
I'M WITH HER	ABC	Warner Bros.	0.5							1	0.5		
According to Jim	ABC	Touchstone	0.5	1	0.5								
Less Than Perfect	ABC	Touchstone	0.5	1	0.5								
NYPD Blue	ABC	Steven Bochco Prods	1.0							1	1.0		
My Wife & Kids	ABC	Touchstone	0.5	1	0.5								
IT'S ALL RELATIVE	ABC	Touchstone/Paramount	0.5	1	0.5								
The Bachelor	ABC	Telepictures	1.0							1	1.0		
KAREN SISCO	ABC	Universal	1.0							1	1.0		
THREAT MATRIX	ABC	Touchstone	1.0	1	1.0								
Extreme Makeover	ABC	Lighthearted/Greengrass	1.0							1	1.0		
George Lopez	ABC	Warner Bros.	0.5							1	0.5		
BACK TO KANSAS	ABC	20th C Fox TV	0.5			1	0.5						
HOPE & FAITH	ABC	Touchstone	0.5	1	0.5								
Life with Bonnie	ABC	Touchstone	0.5	1	0.5								
20/20	ABC	ABC News	1.0	1	1.0								
Wonderful World of Disney	ABC	Disney/ABC	2.0	1	2.0								
L.A. Dragnet	ABC	Universal	1.0							1	1.0		
Amer's Funniest Videos	ABC	ABC/Vin DiBona	1.0	1	1.0								
10-8	ABC	Touchstone/Spelling	1.0	1	1.0								
Alias	ABC	Touchstone	1.0	1	1.0								
The Practice	ABC	20th C Fox TV	1.0			1	1.0						
Total	ABC		21.0		13.5		1.5		0.0		6.0		
Percentage	ABC				64.3%		7.1%		0.0%		28.6%		
Yes, Dear	CBS	20th C Fox TV	0.5			1	0.5						
Still Standing	CBS	20th C Fox TV	0.5			1	0.5						
Everybody Loves Raymond	CBS	CBS Prods.	0.5	1	0.5								
TWO AND A HALF MEN	CBS	Warner Bros.*	0.5							1	0.5		
CSI:Miami	CBS	CBS Prods.	1.0	1	1.0								

2003-2004 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
TITLE	NET	PRODUCTION CO	Hrs/Wk								
NAVY CIS	CBS	Paramount	1.0	1	1.0						
The Guardian	CBS	CBS Prods.	1.0	1	1.0						
Judging Amy	CBS	CBS Prods.	1.0	1	1.0						
60 Minutes II	CBS	CBS News	1.0	1	1.0						
King of Queens	CBS	CBS Prods.	0.5	1	0.5						
THE STONES	CBS	Warner Bros.	0.5							1	0.5
THE BROTHERHOOD OF POL	CBS	20th C Fox TV	1.0			1	1.0				
Survivor	CBS	CBS Prods.	1.0	1	1.0						
CSI	CBS	CBS Prods.	1.0	1	1.0						
Without a Trace	CBS	CBS Prods.	1.0	1	1.0						
JOAN OF ARCADIA	CBS	CBS Prods./Sony	1.0	1	1.0						
JAG	CBS	Paramount	1.0	1	1.0						
THE HANDLER	CBS	Viacom	1.0	1	1.0						
48 Hours Investigates	CBS	CBS News	1.0	1	1.0						
HACK	CBS	Big Ticket Television	1.0	1	1.0						
The District	CBS	CBS Prods.	1.0	1	1.0						
60 Minutes	CBS	CBS News	1.0	1	1.0						
COLD CASE	CBS	CBS Prods./Warner Bros.	1.0	1	1.0						
Total	CBS		20.0		17.0		2.0		0.0		1.0
Percentage	CBS				85.0%		10.0%		0.0%		5.0%
Joe Millionaire	Fox	Rocket Science*	1.0	1	1.0						
SKIN	Fox	Warner Bros.	1.0							1	1.0
American Juniors	Fox	19 Group/Fremantle Media*	1.0	1	1.0						
24	Fox	20th C Fox TV	1.0	1	1.0						
That '70s Show	Fox	Carsey-Werner-Mandabach	0.5							1	0.5
A MINUTE WITH STAN HOOP	Fox	Paramount	0.5			1	0.5				
Bernie Mac Show	Fox	20th C Fox TV	0.5	1	0.5						
Cedric the Entertainer	Fox	20th C Fox TV	0.5	1	0.5						
TRU CALLING	Fox	20th C Fox TV	1.0	1	1.0						
THE O.C.	Fox	Warner Bros.	1.0							1	1.0
Wanda at Large	Fox	Warner Bros.	0.5							1	0.5
LUIS	Fox	20th C Fox TV	0.5	1	0.5						
Boston Public	Fox	20th C Fox TV	1.0	1	1.0						
Cops	Fox	Fox TV Stations	0.5	1	0.5						
Cops II	Fox	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox	STF Productions	1.0	1	1.0						

2003-2004 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
TITLE	NET	PRODUCTION CO	Hrs/Wk								
Oliver Beene	Fox	20th C Fox TV	0.5	1	0.5						
King of the Hill	Fox	20th C Fox TV	0.5	1	0.5						
The Simpsons	Fox	20th C Fox TV	0.5	1	0.5						
THE ORTEGAS	Fox	Hat Trick Prods/Pariah*	0.5	1	0.5						
Malcolm In The Middle	Fox	20th C Fox TV	0.5	1	0.5						
ARRESTED DEVELOPMENT	Fox	20th C Fox TV/Imagine TV	0.5	1	0.5						
Total	Fox		15.0		11.5		0.5		0.0		3.0
Percentage	Fox				76.7%		3.3%		0.0%		20.0%
Fear Factor	NBC	Endemol	1.0							1	1.0
LAS VEGAS	NBC	NBC Studios/DreamWorks	1.0	1	1.0						
Third Watch	NBC	Warner Bros.	1.0							1	1.0
WHOOPI	NBC	NBC Studios/Carsey-Werner-M	0.5	1	0.5						
HAPPY FAMILY	NBC	NBC Studios	0.5	1	0.5						
Frasier	NBC	Paramount	0.5			1	0.5				
Good Morning Miami	NBC	Warner Bros.	0.5							1	0.5
Law & Order:SVU	NBC	Universal	1.0							1	1.0
Ed	NBC	NBC Studios	1.0	1	1.0						
West Wing	NBC	Warner Bros.	1.0							1	1.0
Law & Order	NBC	Universal	1.0							1	1.0
Friends	NBC	Warner Bros.	0.5							1	0.5
Scrubs	NBC	Touchstone	0.5			1	0.5				
Will & Grace	NBC	NBC Studios	0.5	1	0.5						
COUPLING	NBC	NBC Studios	0.5	1	0.5						
ER	NBC	Warner Bros.	1.0							1	1.0
MISS MATCH	NBC	20th C Fox TV	1.0			1	1.0				
Dateline NBC-Friday	NBC	NBC News	1.0	1	1.0						
Boomtown	NBC	NBC Studios	1.0	1	1.0						
Dateline NBC-Sunday	NBC	NBC News	1.0	1	1.0						
American Dreams	NBC	NBC Studios	1.0	1	1.0						
Law & Order: Criminal Intent	NBC	Universal	1.0							1	1.0
LYON'S DEN	NBC	20th C Fox TV	1.0			1	1.0				
Total	NBC		19.0		8.0		3.0		0.0		8.0
Percentage	NBC				42.1%		15.8%		0.0%		42.1%

2003-2004 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks Or Affiliated Producers		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
TITLE	NET	PRODUCTION CO	Hrs/Wk								
TOTAL FOR 4 NETS			75.0		50.0		7.0		0.0		18.0
PERCENTAGE FOR 4 NETS					66.7%		9.3%		0.0%		24.0%

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2002-2003 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks		Crossover		Distribution Deal		Produced By An Independent Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
8 SIMPLE RULES	ABC	Touchstone	0.5	1	0.5						
LIFE WITH BONNIE	ABC	Touchstone	0.5	1	0.5						
LESS THAN PERFECT	ABC	Touchstone	0.5	1	0.5						
MEDS	ABC	Touchstone	1.0	1	1.0						
DINOTOPIA	ABC	Hallmark	1.0							1	1.0
PUSH, NEVADA	ABC	Touchstone	1.0	1	1.0						
THAT WAS THEN	ABC	Touchstone	1.0	1	1.0						
Drew Carey	ABC	Warner Bros.	0.5							1	0.5
Whose Line Is It Anyway?	ABC	Riverside Productions	0.5							1	0.5
Monday Night Football	ABC	ABC Sports	2.0	1	2.0						
According to Jim	ABC	Touchstone	0.5	1	0.5						
NYPD Blue	ABC	Steven Bochco Prods	1.0							1	1.0
My Wife & Kids	ABC	Touchstone	0.5	1	0.5						
George Lopez	ABC	Warner Bros.	0.5							1	0.5
The Bachelor	ABC	Telepictures	1.0							1	1.0
Prime Time Thursday	ABC	ABC News	1.0	1	1.0						
Amer's Funniest Videos	ABC	ABC/Vin DiBona	1.0	1	1.0						
20/20	ABC	ABC News	1.0	1	1.0						
Wonderful World of Disney	ABC	Disney/ABC	2.0	1	2.0						
Alias	ABC	Touchstone	1.0	1	1.0						
The Practice	ABC	20th C Fox TV	1.0			1	1.0				
Total	ABC		19.0		13.5		1.0		0.0		4.5
Percentage	ABC				71.1%		5.3%		0.0%		23.7%
STILL STANDING	CBS	20th C Fox TV	0.5			1	0.5				
CSI: MIAMI	CBS	CBS Prods.	1.0	1	1.0						
PRESIDIO MED	CBS	Warner Bros.	1.0							1	1.0
WITHOUT A TRACE	CBS	CBS Prods.	1.0	1	1.0						
HACK	CBS	Big Ticket Television	1.0	1	1.0						
RHD/LA	CBS	Universal	1.0							1	1.0
BRAM AND ALICE	CBS	Paramount	0.5	1	0.5						
King of Queens	CBS	CBS Prods., Columbia T	0.5	1	0.5						
Yes, Dear	CBS	20th C Fox TV	0.5			1	0.5				
Everybody Loves Raymond	CBS	CBS Prods.	0.5	1	0.5						
JAG	CBS	Paramount	1.0	1	1.0						

2002-2003 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks		Crossover		Distribution Deal		Produced By An Independent Producer	
				Or Affiliated Producers		# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
				# Of Shows	# Of Hrs/Wk						
The Guardian	CBS	CBS Prods.	1.0	1	1.0						
Judging Amy	CBS	CBS Prods.	1.0	1	1.0						
60 Minutes II	CBS	CBS News	1.0	1	1.0						
Amazing Race	CBS	CBS Prods.	1.0	1	1.0						
Survivor	CBS	CBS Prods.	1.0	1	1.0						
CSI	CBS	CBS Prods.	1.0	1	1.0						
48 Hours Investigates	CBS	CBS News	1.0	1	1.0						
Touched By An Angel	CBS	CBS Prods.	1.0	1	1.0						
The District	CBS	CBS Prods.	1.0	1	1.0						
The Agency	CBS	CBS Prods.	1.0	1	1.0						
60 Minutes	CBS	CBS News	1.0	1	1.0						
Becker	CBS	Paramount	0.5	1	0.5						
Total	CBS		20.0		17.0		1.0		0.0		2.0
Percentage	CBS				85.0%		5.0%		0.0%		10.0%
OLIVER BEENE	Fox	20th C Fox TV	0.5	1	0.5						
THE GRUBBS	Fox	20th C Fox TV	0.5	1	0.5						
GIRL'S CLUB	Fox	20th C Fox TV	1.0	1	1.0						
CEDRIC THE ENTERTAINER	Fox	20th C Fox TV	0.5	1	0.5						
FASTLANE	Fox	Warner Bros.	1.0							1	1.0
FIREFLY	Fox	20th C Fox TV	1.0	1	1.0						
JOHN DOE	Fox	20th C Fox TV	1.0	1	1.0						
Futurama	Fox	20th C Fox TV	0.5	1	0.5						
The Simpsons	Fox	20th C Fox TV	0.5	1	0.5						
King of the Hill	Fox	20th C Fox TV	0.5	1	0.5						
Malcolm In The Middle	Fox	20th C Fox TV	0.5	1	0.5						
Boston Public	Fox	20th C Fox TV	1.0	1	1.0						
That '70s Show	Fox	Carsey-Werner-Mandab	0.5							1	0.5
Grounded For Life	Fox	Carsey-Werner-Mandab	0.5							1	0.5
24	Fox	20th C Fox TV	1.0	1	1.0						
Bernie Mac Show	Fox	20th C Fox TV	0.5	1	0.5						
Cops	Fox	Fox TV Stations	0.5	1	0.5						
Cops II	Fox	Fox TV Stations	0.5	1	0.5						
America's Most Wanted	Fox	STF Productions	1.0	1	1.0						
Total	Fox		13.0		11.0		0.0		0.0		2.0

2002-2003 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length Hrs/Wk	Networks		Crossover		Distribution Deal		Produced By An Independent Producer	
				Or Affiliated Producers		# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
				# Of Shows	# Of Hrs/Wk						
Percentage	Fox				84.6%		0.0%		0.0%		15.4%
IN-LAWS	NBC	NBC Studios	0.5	1	0.5						
HIDDEN HILLS	NBC	NBC Studios	0.5	1	0.5						
GOOD MORNING MIAMI	NBC	Warner Bros.	0.5							1	0.5
AMERICAN DREAMS	NBC	NBC Studios	1.0	1	1.0						
BOOMTOWN	NBC	NBC Studios	1.0	1	1.0						
Fear Factor	NBC	Endemol	1.0							1	1.0
Third Watch	NBC	Warner Bros.	1.0							1	1.0
Crossing Jordan	NBC	NBC Studios	1.0	1	1.0						
Just Shoot Me	NBC	Brillstein-Grey Entertain	0.5							1	0.5
Frasier	NBC	Paramount	0.5			1	0.5				
Dateline NBC-Tuesday	NBC	NBC News	1.0	1	1.0						
Ed	NBC	NBC Studios	1.0	1	1.0						
West Wing	NBC	Warner Bros.	1.0							1	1.0
Law & Order	NBC	Universal	1.0							1	1.0
Friends	NBC	Warner Bros.	0.5							1	0.5
Scrubs	NBC	Touchstone	0.5			1	0.5				
Will & Grace	NBC	NBC Studios	0.5	1	0.5						
ER	NBC	Warner Bros.	1.0							1	1.0
Providence	NBC	NBC Studios	1.0	1	1.0						
Dateline NBC-Friday	NBC	NBC News	1.0	1	1.0						
Law & Order:SVU	NBC	Universal	1.0							1	1.0
Dateline NBC-Sunday	NBC	NBC News	1.0	1	1.0						
Law & Order: Criminal Intent	NBC	Universal	1.0							1	1.0
Total	NBC		19.0		9.5		1.0		0.0		8.5
Percentage	NBC				50.0%		5.3%		0.0%		44.7%
TOTAL FOR 4 NETS			71.0		51.0		3.0		0.0		17.0
PERCENTAGE FOR 4 NETS					71.8%		4.2%		0.0%		23.9%

2002-2003 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

			Length	Networks			Crossover			Distribution Deal			Produced By	
					Or								An Independent	
				Affiliated Producers									Producer	
				# Of		# Of				# Of		# Of		# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows		Hrs/Wk		Shows		Hrs/Wk		Shows		Hrs/Wk

DEFINITIONS:

New series listed in CAPS.

Networks or Affiliated Producer : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC

ABC/Disney/Touchstone/affiliated entities or CBS/Viacom/Parmount/ affiliated entities not counted because mergers hadn't occurred in 1995.

Independent Producers: Ownership by any studio not affiliated with a broadcast network or independent production company.

1998-1999 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
				# Of	# Of	# Of	# Of	# Of	# Of
			Hrs/wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
BROTHER'S KEEPER	ABC	Studios USA Television	0.5					1	0.5
CUPID	ABC	Columbia	1.0					1	1.0
FANTASY ISLAND	ABC	Columbia	1.0					1	1.0
THE HUGHLEYS	ABC	20th C Fox TV	0.5			1	0.5		
THE SECRET LIVES OF MEN	ABC	Witt/Thomas/Harris Productions	0.5					1	0.5
SPORTS NIGHT	ABC	Touchstone	0.5	1	0.5				
TWO OF A KIND	ABC	Warner Bros.	0.5					1	0.5
VENGEANCE UNLIMITED	ABC	Warner Bros.	1.0					1	1.0
America's Funniest Home Videos	ABC	ABC/Vin Di Bona	1.0	1	1.0				
Boy Meets World	ABC	Touchstone	0.5	1	0.5				
The Drew Carey Show	ABC	Warner Bros.	0.5					1	0.5
Dharma & Greg	ABC	20th C Fox TV	0.5			1	0.5		
Home Improvement	ABC	Disney	0.5	1	0.5				
NYPD Blue	ABC	Steven Bochco Prods.	1.0					1	1.0
The Practice	ABC	20th C Fox TV	1.0			1	1.0		
Sabrina, the Teenage Witch	ABC	Viacom Prods.	0.5					1	0.5
Spin City	ABC	ABC/ DreamWorks	0.5	1	0.5				
20/20	ABC	ABC News	1.0	1	1.0				
Two Guys, A Girl and a Pizza Place	ABC	20th C Fox TV	0.5			1	0.5		
Wonderful World of Disney	ABC	Disney	2.0	1	2.0				
Monday Night Football	ABC	ABC Sports	3.0	1	3.0				
Total	ABC		18.0	8.0	9.0	4.0	2.5	9.0	6.5
Percentage	ABC				50.0%		13.9%		36.1%
BRIAN BENHEM SHOW	CBS	CBS Prods.	0.5	1	0.5				
BUDDY FARO	CBS	Spelling Televison	1.0					1	1.0
KING OF QUEENS	CBS	CBS Prods.	0.5	1	0.5				
L.A. DOCTORS	CBS	CBS Prods.	1.0	1	1.0				
MAGGIE WINTERS	CBS	CBS Prods.	0.5	1	0.5				
MARTIAL LAW	CBS	CBS Prods.	1.0	1	1.0				
TO HAVE AND TO HOLD	CBS	CBS Prods.	1.0	1	1.0				
Candid Camera	CBS	Candid Camera	0.5					1	0.5
Chicago Hope	CBS	20th C Fox TV	1.0			1	1.0		
Cosby	CBS	Carsey-Werner	0.5					1	0.5
Diagnosis Murder	CBS	Viacom Prods.	1.0					1	1.0
Everybody Loves Raymond	CBS	HBO Independent Prods.	0.5	1	0.5				
48 Hours	CBS	CBS News	1.0	1	1.0				
JAG	CBS	Paramount	1.0					1	1
Kids Say the Darndest Things	CBS	CBS Prods.	0.5	1	0.5				
The Nanny	CBS	Columbia	0.5					1	0.5
Nash Bridges	CBS	Rysher Entertainment	1.0					1	1.0
Promised Land	CBS	CBS Prods.	1.0	1	1.0				
60 Minutes	CBS	CBS News	1.0	1	1.0				
Touched by an Angel	CBS	CBS Prods	1.0	1	1.0				
Walker, Texas Ranger	CBS	CBS Prods	1.0	1	1.0				

1998-1999 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
			Hrs/wk						
Total	CBS		17.0	13.0	10.5	1.0	1.0	7.0	5.5
Percentage	CBS				61.8%		5.9%		32.4%
BRIMSTONE	Fox	Warner Bros.	1.0					1	1.0
COSTELLO	Fox	Touchstone	0.5			1	0.5		
HOLDING THE BABY	Fox	20th C Fox TV	0.5	1	0.5				
LIVING IN CAPTIVITY	Fox	20th C Fox TV	0.5	1	0.5				
THAT 70's SHOW	Fox	Carsey-Werner Co.	0.5					1	0.5
Ally McBeal	Fox	20th C Fox TV	1.0	1	1.0				
America's Most Wanted	Fox	STF Productions	1.0	1	1.0				
Beverly Hills 90210	Fox	Spelling Television	1.0					1	1.0
Cops	Fox	Fox TV Stations	0.5	1	0.5				
Cops	Fox	Fox TV Stations	0.5	1	0.5				
Getting Personal	Fox	20th C Fox TV	0.5	1	0.5				
King of the Hill	Fox	20th C Fox TV	0.5	1	0.5				
Melrose Place	Fox	Spelling	1.0					1	1.0
Millenium	Fox	20th C Fox TV	1.0	1	1				
Party of Five	Fox	Columbia	1.0					1	1.0
The Simpsons	Fox	20th C Fox TV	0.5	1	0.5				
The World's Funniest	Fox	Brad Lachman Prods.	0.5					1	0.5
World's Wildest Police Videos	Fox	Paul Stojanovich Prods.	1.0					1	1.0
X-Files	Fox	20th C Fox TV	1.0	1	1.0				
Total	Fox		14.0	11.0	7.5	1.0	0.5	7.0	6.0
Percentage	Fox				53.6%		3.6%		42.9%
CONRAD BLOOM	NBC	NBC Studios	0.5	1	0.5				
ENCORE!ENCORE!	NBC	Paramount	0.5					1	0.5
JESSE	NBC	Warner Bros.	0.5					1	0.5
TRINITY	NBC	Warner Bros.	1.0					1	1.0
WILL & GRACE	NBC	NBC Studios	0.5	1	0.5				
WIND ON WATER	NBC	NBC Studios	1.0	1	1.0				
Caroline in the City	NBC	CBS Prods.	0.5			1	0.5		
Dateline NBC	NBC	NBC News	5.0	1	5.0				
ER	NBC	Warner Bros.	1.0					1	1.0
Frasier	NBC	Paramount	0.5					1	0.5
Friends	NBC	Warner Bros.	0.5					1	0.5
Homicide: Life on the Streets	NBC	NBC Studios	1.0	1	1.0				
Just Shoot Me	NBC	Brillstein-Grey Entertainment	0.5					1	0.5
Law & Order	NBC	Universal	1.0					1	1.0
Mad About You	NBC	Tri-Star TV	0.5					1	0.5

1998-1999 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
				# Of	# Of	# Of	# Of	# Of	# Of
			Hrs/wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
NewsRadio	NBC	Brillstein-Grey Entertainment	0.5					1	0.5
Pretender	NBC	NBC Studios	1.0	1	1				
Profiler	NBC	NBC Studios	1.0	1	1.0				
Suddenly Susan	NBC	Warner Bros.	0.5					1	0.5
3rd Rock from the Sun	NBC	Carsey-Werner Co.	0.5					1	0.5
Veronica's Closet	NBC	Warner Bros.	0.5					1	0.5
Working	NBC	NBC Studios	0.5	1	0.5				
	NBC								
Total	NBC		19.0	8.0	10.5	1.0	0.5	13.0	8.0
Percentage	NBC				55.3%		4.8%		42.1%
TOTAL FOR ALL NETS			68.0	40.0	37.5	7.0	4.5	36.0	26.0
PERCENTAGE FOR ALL NETS					55.1%		6.6%		38.2%
DEFINITIONS:									
New series listed in CAPS.									
Networks or Affiliated Producer : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC for broadcast on its respective n									
Crossover : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC for broadcast on another network.									
CBS/Viacom/Paramount/ affiliated entities not counted because merger hadn't occurred in 1998.									
Independent Producers: Ownership by any studio not affiliated with a broadcast network or independent production company.									

1998-1999 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO		
BROTHER'S KEEPER	ABC	Studios USA Television		
CUPID	ABC	Columbia		
FANTASY ISLAND	ABC	Columbia		
THE HUGHLEYS	ABC	20th C Fox TV		
THE SECRET LIVES OF MEN	ABC	Witt/Thomas/Harris Productions		
SPORTS NIGHT	ABC	Touchstone		
TWO OF A KIND	ABC	Warner Bros.		
VENGEANCE UNLIMITED	ABC	Warner Bros.		
America's Funniest Home Videos	ABC	ABC/Vin Di Bona		
Boy Meets World	ABC	Touchstone		
The Drew Carey Show	ABC	Warner Bros.		
Dharma & Greg	ABC	20th C Fox TV		
Home Improvement	ABC	Disney		
NYPD Blue	ABC	Steven Bochco Prods.		
The Practice	ABC	20th C Fox TV		
Sabrina, the Teenage Witch	ABC	Viacom Prods.		
Spin City	ABC	ABC/ DreamWorks		
20/20	ABC	ABC News		
Two Guys, A Girl and a Pizza Place	ABC	20th C Fox TV		
Wonderful World of Disney	ABC	Disney		
Monday Night Football	ABC	ABC Sports		
Total	ABC			
Percentage	ABC			
BRIAN BENHEM SHOW	CBS	CBS Prods.		
BUDDY FARO	CBS	Spelling Television		
KING OF QUEENS	CBS	CBS Prods.		
L.A. DOCTORS	CBS	CBS Prods.		
MAGGIE WINTERS	CBS	CBS Prods.		
MARTIAL LAW	CBS	CBS Prods.		
TO HAVE AND TO HOLD	CBS	CBS Prods.		
Candid Camera	CBS	Candid Camera		
Chicago Hope	CBS	20th C Fox TV		
Cosby	CBS	Carsey-Werner		
Diagnosis Murder	CBS	Viacom Prods.		
Everybody Loves Raymond	CBS	HBO Independent Prods.		
48 Hours	CBS	CBS News		
JAG	CBS	Paramount		
Kids Say the Darndest Things	CBS	CBS Prods.		
The Nanny	CBS	Columbia		
Nash Bridges	CBS	Rysher Entertainment		
Promised Land	CBS	CBS Prods.		
60 Minutes	CBS	CBS News		
Touched by an Angel	CBS	CBS Prods		
Walker, Texas Ranger	CBS	CBS Prods		

1998-1999 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO		
Total	CBS			
Percentage	CBS			
BRIMSTONE	Fox	Warner Bros.		
COSTELLO	Fox	Touchstone		
HOLDING THE BABY	Fox	20th C Fox TV		
LIVING IN CAPTIVITY	Fox	20th C Fox TV		
THAT 70's SHOW	Fox	Carsey-Werner Co.		
Ally McBeal	Fox	20th C Fox TV		
America's Most Wanted	Fox	STF Productions		
Beverly Hills 90210	Fox	Spelling Television		
Cops	Fox	Fox TV Stations		
Cops	Fox	Fox TV Stations		
Getting Personal	Fox	20th C Fox TV		
King of the Hill	Fox	20th C Fox TV		
Melrose Place	Fox	Spelling		
Millenium	Fox	20th C Fox TV		
Party of Five	Fox	Columbia		
The Simpsons	Fox	20th C Fox TV		
The World's Funniest	Fox	Brad Lachman Prods.		
World's Wildest Police Videos	Fox	Paul Stojanovich Prods.		
X-Files	Fox	20th C Fox TV		
Total	Fox			
Percentage	Fox			
CONRAD BLOOM	NBC	NBC Studios		
ENCORE!ENCORE!	NBC	Paramount		
JESSE	NBC	Warner Bros.		
TRINITY	NBC	Warner Bros.		
WILL & GRACE	NBC	NBC Studios		
WIND ON WATER	NBC	NBC Studios		
Caroline in the City	NBC	CBS Prods.		
Dateline NBC	NBC	NBC News		
ER	NBC	Warner Bros.		
Frasier	NBC	Paramount		
Friends	NBC	Warner Bros.		
Homicide: Life on the Streets	NBC	NBC Studios		
Just Shoot Me	NBC	Brillstein-Grey Entertainment		
Law & Order	NBC	Universal		
Mad About You	NBC	Tri-Star TV		

1998-1999 Network Primetime Program Ownership
(ExcludesTheatricals/MOWs)

TITLE	NET	PRODUCTION CO		
NewsRadio	NBC	Brillstein-Grey Entertainment		
Pretender	NBC	NBC Studios		
Profiler	NBC	NBC Studios		
Suddenly Susan	NBC	Warner Bros.		
3rd Rock from the Sun	NBC	Carsey-Werner Co.		
Veronica's Closet	NBC	Warner Bros.		
Working	NBC	NBC Studios		
	NBC			
Total	NBC			
Percentage	NBC			
TOTAL FOR ALL NETS				
PERCENTAGE FOR ALL NETS				
DEFINITIONS:				
New series listed in CAPS.				
Networks or Affiliated Producer : Network ownership or ownership by production network.				
Crossover : Network ownership or ownership by production entity affiliated with				
CBS/Viacom/Paramount/ affiliated entities not counted because merger hadn't				
Independent Producers: Ownership by any studio not affiliated with a broadcast				

1995-1996 Network Primetime Program Ownership
(Excludes Theatrical/MOWs)

TITLE	NET	PRODUCER	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
				# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
CHARLIE GRACE	ABC	Warner Bros.	1.0					1	1.0
DREW CAREY SHOW	ABC	Warner Bros.	0.5					1	0.5
HUDSON STREET	ABC	TriStar TV	0.5					1	0.5
JEFF FOXWORTHY SHOW	ABC	Brillstein-Grey Entertainment	0.5					1	0.5
MAYBE THIS TIME	ABC	Touchstone	0.5					1	0.5
THE MONROES	ABC	Warner Bros.	1.0					1	1.0
MURDER ONE	ABC	Steven Bochco Prods.	1.0					1	1.0
NAKED TRUTH	ABC	Brillstein-Grey Entertainment	0.5					1	0.5
America's Funniest Home Videos	ABC	Vin Di Bona Prods./ABC	1.0	1	1.0				
Boy Meets World	ABC	Touchstone	0.5					1	0.5
Coach	ABC	Universal	0.5					1	0.5
Ellen	ABC	Touchstone	0.5					1	0.5
Family Matters	ABC	Warner Bros.	0.5					1	0.5
Grace Under Fire	ABC	Carsey-Werner Co.	0.5					1	0.5
Hangin' With Mr Cooper	ABC	Warner Bros.	0.5					1	0.5
Home Improvement	ABC	Touchstone	0.5					1	0.5
Lois & Clark: New Adv. Of Super	ABC	Warner Bros.	1.0					1	1.0
The Marshal	ABC	Paramount Network TV	1.0					1	1.0
NYPD Blue	ABC	Steven Bochco Prods.	1.0					1	1.0
Primetime Live	ABC	ABC News	1.0	1	1.0				
Roseanne	ABC	Carsey-Werner Co.	0.5					1	0.5
Step by Step	ABC	Warner Bros.	0.5					1	0.5
Monday Night Football	ABC	ABC Sports	2.0	1	2.0				
20/20	ABC	ABC News	1.0	1	1.0				
Total	ABC		18.0		5.0		0.0		13.0
Percentage	ABC				27.8%		0.0%		72.2%
ALMOST PERFECT	CBS	Paramount	0.5					1	0.5
AMERICAN GOTHIC	CBS	Universal	1.0					1	1.0
BLESS THIS HOUSE	CBS	Warner Bros.	0.5					1	0.5
BONNIE HUNT	CBS	Worldwide Pants	0.5					1	0.5
CAN'T HURRY LOVE	CBS	CBS Prods.	0.5	1	0.5				

1995-1996 Network Primetime Program Ownership
(ExcludesTheatrical/MOWs)

TITLE	NET	PRODUCER	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
			Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk	# Of Shows	# Of Hrs/Wk
CENTRAL PARK WEST	CBS	CBS Prods.	1.0	1	1.0				
CLIENT, THE	CBS	Warner Bros.	1.0					1	1.0
COURTHOUSE	CBS	Columbia Pictures TV	1.0					1	1.0
DWEEBS	CBS	Warner Bros.	0.5					1	0.5
IF NOT FOR YOU	CBS	Touchstone	0.5					1	0.5
NEW YORK NEWS	CBS	Warner Bros.	1.0					1	1.0
Chicago Hope	CBS	20th C Fox TV	1.0			1	1.0		
Cybill	CBS	Carsey-Werner	0.5					1	0.5
Dave's World	CBS	CBS Prods.	0.5	1	0.5				
Dr. Quinn, Medicine Woman	CBS	CBS Prods.	1.0	1	1.0				
Murder She Wrote	CBS	Universal	1.0					1	1.0
Murphy Brown	CBS	Warner Bros.	0.5					1	0.5
48 Hours	CBS	CBS News	1.0	1	1.0				
Touched By An Angel	CBS	CBS Prods.	1.0	1	1.0				
Nanny, The	CBS	TriStar TV	0.5					1	0.5
Picket Fences	CBS	20th C Fox TV	1.0			1	1.0		
60 Minutes	CBS	CBS News	1.0	1	1.0				
Walker, Texas Ranger	CBS	CBS Prods.	1.0	1	1.0				
Total	CBS		18.0		7.0		2.0		9.0
Percentage	CBS				38.9%		11.1%		50.0%
THE CREW	Fox	20th C Fox TV	0.5	1	0.5				
MISERY LOVES COMPANY	Fox	Touchstone	0.5					1	0.5
NED & STACEY	Fox	20th C Fox TV	0.5	1	0.5				
PARTNERS	Fox	Universal	0.5					1	0.5
PRESTON EPISODES	Fox	20th C Fox TV	0.5	1	0.5				
SPACE:ABOVE AND BEYOND	Fox	20th C Fox TV	1.0	1	1.0				
STRANGE LUCK	Fox	New World TV	1.0					1	1.0
TOO SOMETHING	Fox	20th C Fox TV	0.5	1	0.5				
America's Most Wanted	Fox	STF	0.5	1	0.5				
Beverly Hills, 90201	Fox	Spelling Television	1.0					1	1.0
Cops	Fox	Fox TV Stations	0.5	1	0.5				

1995-1996 Network Primetime Program Ownership
(ExcludesTheatrical/MOWs)

TITLE	NET	PRODUCER	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
				# Of	# Of	# Of	# Of	# Of	# Of
			Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
Living Single	Fox	Warner Bros.	0.5					1	0.5
Married...with Children	Fox	Columbia	0.5					1	0.5
Martin	Fox	HBO Independent Prods.	0.5					1	0.5
Melrose Place	Fox	Spelling Television	1.0					1	1.0
New York Undercover	Fox	Universal	1.0					1	1.0
Party of Five	Fox	Columbia	1.0					1	1.0
Simpsons	Fox	20th C Fox TV	0.5	1	0.5				
X-Files	Fox	20th C Fox TV	1.0	1	1.0				
Total	Fox		13.0		5.5		0.0		7.5
Percentage	Fox				42.3%		0.0%		57.7%
BROTHERLY LOVE	NBC	Touchstone	0.5					1	0.5
CAROLINE IN THE CITY	NBC	CBS	0.5			1	0.5		
HOME COURT	NBC	Paramount	0.5					1	0.5
JAG	NBC	NBC Studios	1.0	1	1.0				
MINOR ADJUSTMENTS	NBC	Warner Bros.	0.5					1	0.5
PURSUIT OF HAPPINESS	NBC	Paramount	0.5					1	0.5
SINGLE GUY	NBC	NBC Studios	0.5	1	0.5				
Fresh Prince of Bel Air	NBC	NBC Studios	0.5	1	0.5				
Homicide: Life on the Streets	NBC	NBC Studios	1.0	1	1.0				
Frasier	NBC	Paramount	0.5					1	0.5
Dateline NBC(Tues,Wed,,Fri)	NBC	NBC News	3.0	1	3.0				
Hope & Gloria	NBC	Warner Bros.	0.5					1	0.5
In the House	NBC	NBC Studios	0.5	1	0.5				
John Larroquette	NBC	Warner Bros.	0.5					1	0.5
Friends	NBC	Warner Bros.	0.5					1	0.5
Law & Order	NBC	Universal	1.0					1	1.0
Mad About You	NBC	TriStar TV	0.5					1	0.5
ER	NBC	Warner Bros.	1.0					1	1.0
News Radio	NBC	Brillstein-Grey Entertainment	0.5					1	0.5
seaQuest DSV	NBC	Universal	1.0					1	1.0
Seinfeld	NBC	Castle Rock Entertainment	0.5					1	0.5

1995-1996 Network Primetime Program Ownership
(Excludes Theatrical/MOWs)

TITLE	NET	PRODUCER	Length	Networks		Crossover		Produced By	
				Or				An Independent	
				Affiliated Producers				Producer	
				# Of	# Of	# Of	# Of	# Of	# Of
			Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk
Sisters	NBC	Warner Bros.	1.0					1	1.0
Unsolved Mysteries	NBC	Cosgrove/Meurer Prods.	1.0					1	1.0
Wings	NBC	Paramount	0.5					1	0.5
Total	NBC		18.0		6.5		0.5		11.0
Percentage	NBC				36.1%		2.8%		61.1%
TOTAL FOR 4 NETS			67.0		24.0		2.5		40.5
PERCENTAGE FOR 4 NETS					35.8%		3.7%		60.4%
DEFINITIONS:									
New series listed in CAPS.									
DEFINITIONS:									
New series listed in CAPS.									
Networks or Affiliated Producer : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC for broadcast on its respective network.									
Crossover : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC for broadcast on another network.									
ABC/Disney/Touchstone/affiliated entities or CBS/Viacom/Paramount/ affiliated entities not counted because mergers hadn't occurred in 1995.									
Independent Producers: Ownership by any studio not affiliated with a broadcast network or independent production company.									

1992-1993 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks							Produced By	
				Or		Crossover		Distribution Deal			An Independent	
				Affiliated Producers							Producer	
				# Of	# Of	# Of	# Of	# Of	# Of		# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk		Shows	Hrs/Wk
HANGIN' WITH MR. COOPER	ABC	Lorimar	0.5								1	0.5
GOING TO EXTREMES	ABC	Lorimar	1.0								1	1.0
LAURIE HILL	ABC	Touchstone	0.5								1	0.5
DELTA	ABC	Universal	0.5								1	0.5
CAMP WILDER	ABC	ABC Productions	0.5	1	0.5							
COVINGTON CROSS	ABC	Reeves Ent.	1.0								1	1.0
CROSSROADS	ABC	Lorimar	1.0								1	1.0
Youg Indiana Jones	ABC	Lucasfilm	1.0								1	1.0
Monday Night Football	ABC	ABC Sports	2.0	1	2.0							
Full House	ABC	Lorimar	0.5								1	0.5
Roseanne	ABC	Carsey-Werner	0.5								1	0.5
Coach	ABC	Universal	0.5								1	0.5
Wonder Years	ABC	Four Star Holdings	0.5								1	0.5
Doogie Howser, MD	ABC	Steven Bochco Prods	0.5								1	0.5
Home Improvement	ABC	Touchstone	0.5								1	0.5
Civil Wars	ABC	Steven Bochco Prods.	1.0								1	1.0
Room for Two	ABC	Warner Bros.	0.5								1	0.5
Homefront	ABC	Lorimar	1.0								1	1.0
Primetime Live	ABC	ABC News	1.0	1	1.0							
Family Matters	ABC	Lorimar	0.5								1	0.5
Step By Step	ABC	Lorimar	0.5								1	0.5
Dinosaurs	ABC	Walt Disney TV	0.5								1	0.5
20/20	ABC	ABC News	1.0	1	1.0							
The Commish	ABC	ABC	1.0	1	1.0							
Life Goes On	ABC	Warner Bros	1.0								1	1.0
America's Funniest Videos	ABC	ABC/DiBona	0.5	1	0.5							
America's Funniest People	ABC	ABC/DiBona	0.5	1	0.5							
Total	ABC		20.0	7.0	6.5		0.0		0.0		20.0	13.5
Percentage	ABC				32.5%		0.0%		0.0%			67.5%
HEARTS AFIRE	CBS	Mozark	0.5								1	0.5
LOVE AND WAR	CBS	Shukovsky/English	0.5								1	0.5
THE HAT SQUAD	CBS	Stephen J. Cannell Prod	1.0								1	1.0
BOB	CBS	Paramount	0.5								1	0.5
PICKET FENCES	CBS	20th C Fox TV	1.0	1	1.0							
FRANNIE'S TURN	CBS	Carsey-Werner Co.	0.5								1	0.5
RAVEN	CBS	Columbia	1.0								1	1.0
ANGEL STREET	CBS	Warner Bros.	1.0								1	1.0
Evening Shade	CBS	CBS/MTM	0.5	1	0.5							
Murphy Brown	CBS	Time Warner Entert	0.5								1	0.5
Northern Exposure	CBS	Universal	1.0								1	1.0
Rescue 911	CBS	CBS Prods.	1.0	1	1.0							
In the Heat of the Night	CBS	MGM/UA	1.0								1	1.0

1992-1993 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks								Produced By	
					Or		Crossover		Distribution Deal			An Independent	
				Affiliated Producers								Producer	
				# Of	# Of	# Of	# Of	# Of	# Of			# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk			Shows	Hrs/Wk
48 Hours	CBS	CBS News	1.0	1	1.0								
Top Cops	CBS	CBS Prods.	1.0	1	1.0								
Street Stories	CBS	CBS News	1.0	1	1.0								
Knots Landing	CBS	Lorimar	1.0									1	1.0
Golden Palace	CBS	Touchstone	0.5									1	0.5
Major Dad	CBS	Universal	0.5									1	0.5
Designing Women	CBS	Columbia	0.5									1	0.5
Brooklyn Bridge	CBS	Paramount Pictures	0.5									1	0.5
60 Minutes	CBS	CBS News	1.0	1	1.0								
Murder, She Wrote	CBS	Universal	1.0									1	1.0
Total	CBS		18.0	7.0	6.5		0.0		0.0			16.0	11.5
Percentage	CBS				36.1%		0.0%		0.0%				63.9%
THE HEIGHTS	Fox	Spelling	1.0									1	1.0
MELROSE PLACE	Fox	Spelling	1.0									1	1.0
MARTIN	Fox	HBO Independent	0.5									1	0.5
LIKELY SUSPECTS	Fox	Four Point	0.5									1	0.5
THE EDGE	Fox	TriStar TV	0.5									1	0.5
GREAT SCOTT	Fox	Castle Rock	0.5									1	0.5
BEN STILLER SHOW	Fox	HBO Independent	0.5									1	0.5
FLYING BLIND	Fox	Viacom Prods.	0.5									1	0.5
WHOOOPS!	Fox	Touchstone	0.5									1	0.5
Class of '96	Fox	ABC Productions	1.0	1	1.0								
Key West	Fox	Viacom Prods.	1.0									1	1.0
The Simpsons	Fox	20th C Fox TV	0.5	1	0.5								
Beverly Hills 90210	Fox	Spelling	1.0									1	1.0
America's Most Wanted	Fox	STF Productions	1.0	1	1.0								
Sightings	Fox	Paramount	0.5									1	0.5
Cops	Fox	Fox TV Stations	0.5	1	0.5								
Cops II	Fox	Fox TV Stations	0.5	1	0.5								
Code 3	Fox	Fox TV Stations	0.5	1	0.5								
In Living Color	Fox	20th C Fox TV	0.5	1	0.5								
Roc	Fox	HBO Independent	0.5									1	0.5
Married With Children	Fox	Columbia	0.5									1	0.5
Herman's Head	Fox	Touchstone	0.5									1	0.5
Total	Fox		14.0	7.0	4.5		0.0		0.0			15.0	9.5
Percentage	Fox				32.1%		0.0%		0.0%				67.9%
MAD ABOUT YOU	NBC	TriStar TV	0.5									1	0.5

1992-1993 Network Primetime Program Ownership
(Excludes Theatricals/MOWs)

			Length	Networks								Produced By	
				Or		Crossover		Distribution Deal				An Independent	
				Affiliated Producers								Producer	
				# Of	# Of	# Of	# Of	# Of	# Of			# Of	# Of
TITLE	NET	PRODUCTION CO	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk	Shows	Hrs/Wk			Shows	Hrs/Wk
RHYTHM & BLUES	NBC	20th C Fox TV	0.5	1	0.5								
FINAL APPEAL	NBC	Cosgrove-Murer	0.5									1	0.5
WHAT HAPPENED?	NBC	Hearst	0.5									1	0.5
THE ROUND TABLE	NBC	Spelling Prods.	1.0									1	1.0
HERE AND NOW	NBC	NBC Prods	0.5	1	0.5								
OUT ALL NIGHT	NBC	NBC Prods	0.5	1	0.5								
SECRET SERVICE	NBC	NBC Prods	1.0	1	1.0								
I WITNESS VIDEO	NBC	NBC News	1.0	1	1.0								
Fresh Prince	NBC	NBC Prods.	0.5	1	0.5								
Blossom	NBC	Touchstone	0.5									1	0.5
Quantum Leap	NBC	Universal	1.0									1	1.0
Reasonable Doubts	NBC	Lorimar	1.0									1	1.0
Dateline NBC-Tuesday	NBC	NBC News	1.0	1	1.0								
Unsolved Mysteries	NBC	Cosgrove-Murer	1.0									1	1.0
Seinfeld	NBC	Castle Rock	0.5									1	0.5
Law & Order	NBC	Universal	1.0									1	1.0
A Different World	NBC	Carsey-Werner Co.	0.5									1	0.5
Cheers	NBC	Paramount	0.5									1	0.5
Wings	NBC	Paramount	0.5									1	0.5
LA Law	NBC	20th C Fox TV	1.0	1	1.0								
I'll Fly Away	NBC	Lorimar	1.0									1	1.0
Empty Nest	NBC	Touchstone	0.5									1	0.5
Nurses	NBC	Touchstone	0.5									1	0.5
Sisters	NBC	Lorimar	1.0									1	1.0
Total	NBC		18.0	8.0	6.0		0.0		0.0			17.0	12.0
Percentage	NBC				33.3%		0.0%		0.0%				66.7%
TOTAL FOR ALL NETS			70.0	29.0	23.5		0.0		0.0			68.0	46.5
PERCENTAGE FOR ALL NETS					33.6%		0.0%		0.0%				66.4%

DEFINITIONS:

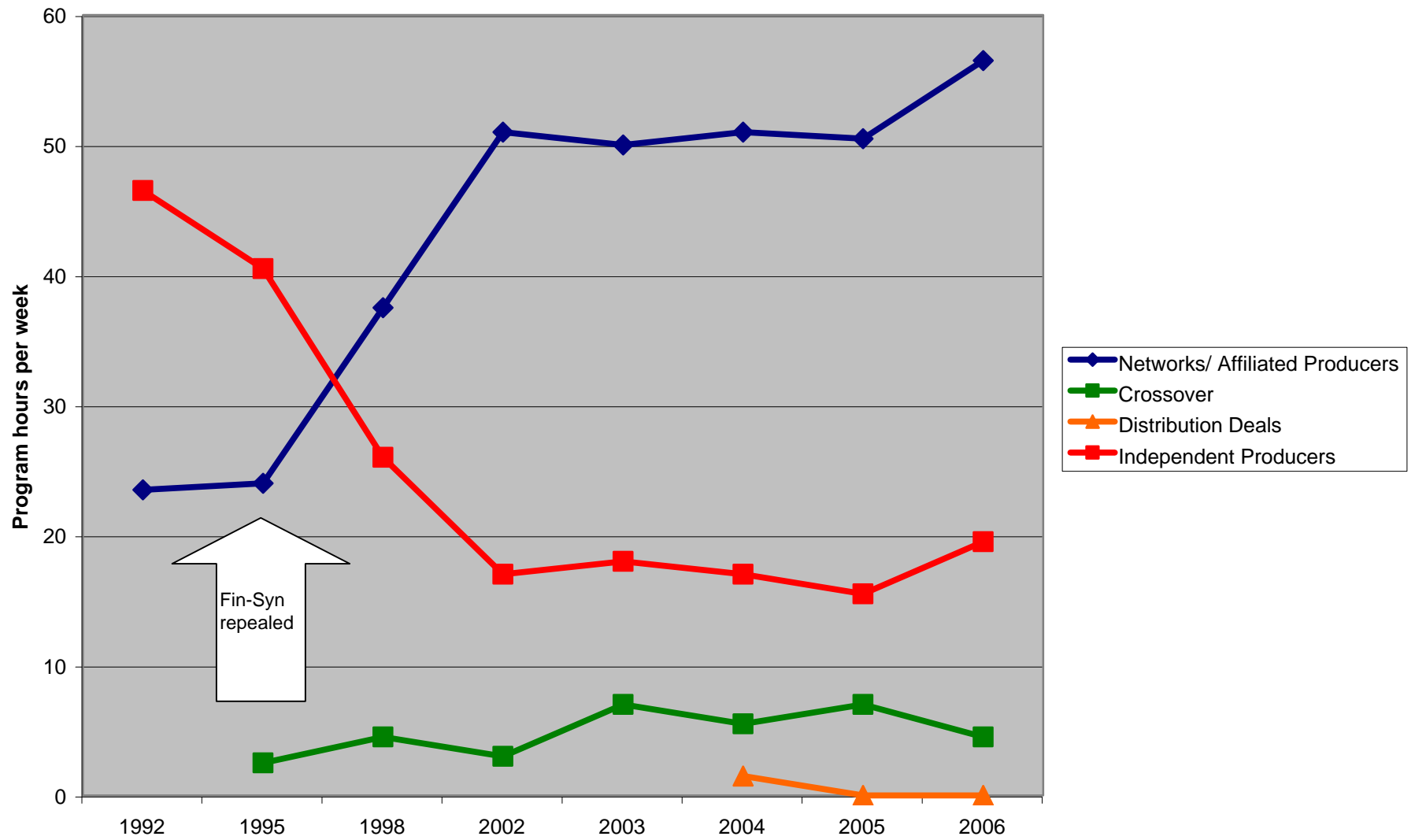
New series listed in CAPS.

Networks or Affiliated Producer : Network ownership or ownership by production entity affiliated with ABC, CBS, Fox, NBC

ABC/Disney/Touchstone/affiliated entities or CBS/Viacom/Paramount/ affiliated entities not counted because mergers hadn't occurred in 1995.

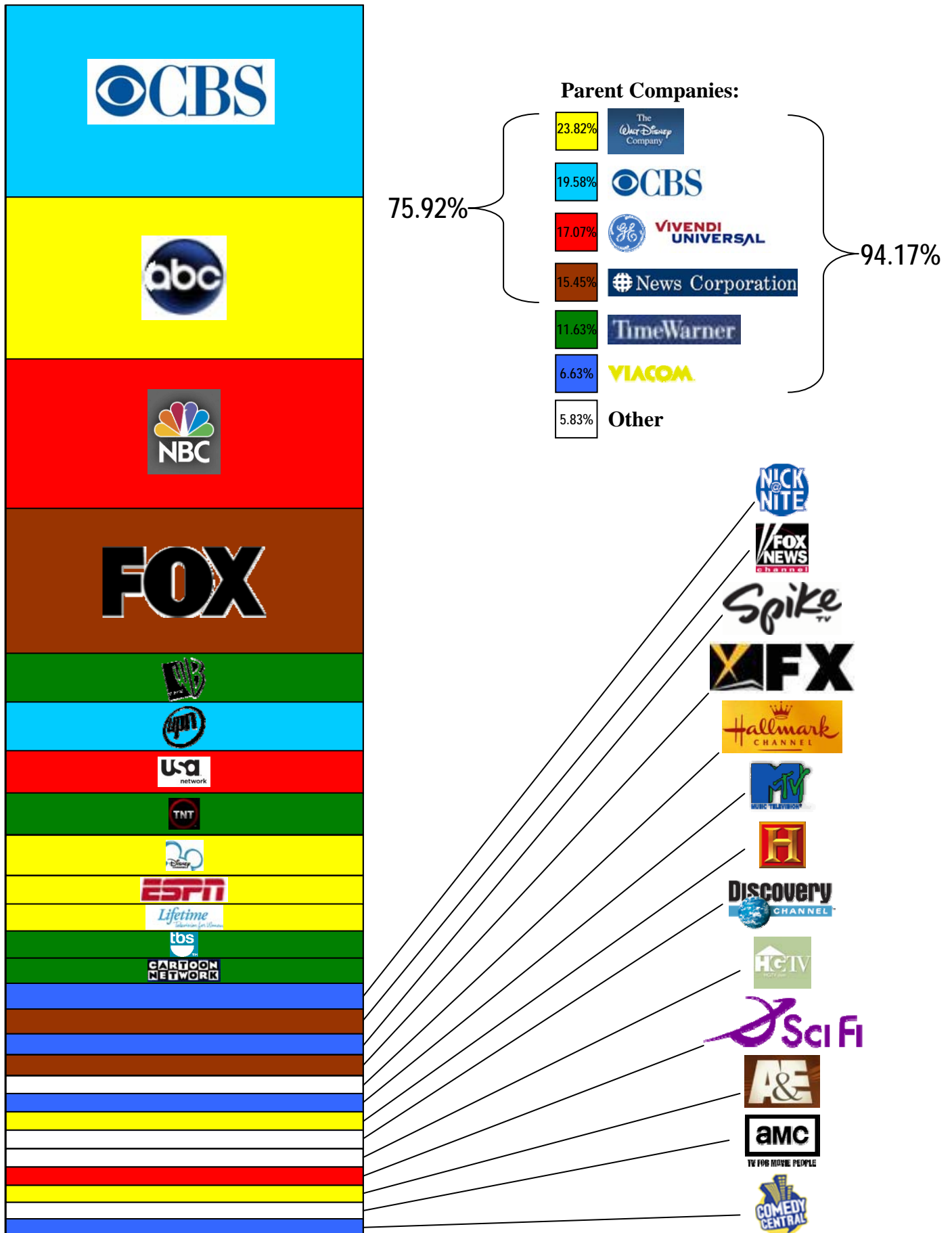
Independent Producers: Ownership by any studio not affiliated with a broadcast network or independent production company.

Network Primetime Program Ownership (ABC, CBS, Fox, NBC)
(Excludes theatricals/MOWs)



Attachment D

Source: Nielsen Media Research, *2005-2006 Broadcast Season Prime Averages*, September 2006; Nielsen Media Research, *Cable Networks Year to Date Network Rankings*, September 2006.



Attachment E

PRIME AVERAGES LIVE+SD*
2005-2006 Broadcast Season

LIVE+SD*
Viewing estimates on this page
include Same Day (3A-3A) DVR
playback.

2005-2006 Broadcast Season***
09/19/05 - 05/24/06

2004-2005 Broadcast Season**
09/20/04 - 05/25/05

Demos	NET	DUR	LIVE+SD AA%	LIVE+SD (000)	LIVE+SD SHR	DUR	LIVE+SD AA%	LIVE+SD (000)	LIVE+SD SHR
Households	ABC	46554	6.8	7540	11	46084	6.5	7110	11
	CBS	46628	8.1	8960	13	46146	8.4	9160	14
	NBC	46278	6.3	6980	10	46063	6.5	7160	11
	FOX	33046	6.2	6790	10	32671	6.1	6740	10
	PAX	46530	0.4	390	1	46350	0.4	460	1
	WB	27660	2.1	2280	3	27667	2.2	2450	4
	UNI	28240	2.0	2170	3	N/A	N/A	N/A	N/A
	TEL	21567	0.6	610	1	N/A	N/A	N/A	N/A
	TF	16380	0.3	360	1	N/A	N/A	N/A	N/A
	UPN	21360	2.1	2280	3	21360	2.3	2480	4
Persons 2+	ABC	46554	3.8	10770	10	46084	3.6	10050	9
	CBS	46628	4.5	12560	11	46146	4.6	12920	12
	NBC	46278	3.5	9680	9	46063	3.5	9780	9
	FOX	33046	3.6	10060	9	32671	3.6	10040	9
	PAX	46530	0.2	490	0	46350	0.2	610	1
	WB	27660	1.1	3110	3	27667	1.2	3350	3
	UNI	28240	1.4	3800	3	N/A	N/A	N/A	N/A
	TEL	21567	0.3	930	1	N/A	N/A	N/A	N/A
	TF	16380	0.2	560	1	N/A	N/A	N/A	N/A
	UPN	21360	1.1	3100	3	21360	1.2	3360	3
Adults 18-49	ABC	46554	3.9	5120	11	46084	3.7	4860	10
	CBS	46628	3.8	4920	10	46146	4.0	5210	11
	NBC	46278	3.3	4240	9	46063	3.5	4590	9
	FOX	33046	4.1	5320	11	32671	4.1	5350	11
	PAX	46530	0.1	120	0	46350	0.1	180	0
	WB	27660	1.3	1680	3	27667	1.4	1790	4
	UNI	28240	1.6	2130	4	N/A	N/A	N/A	N/A
	TEL	21567	0.4	580	1	N/A	N/A	N/A	N/A
	TF	16380	0.3	340	1	N/A	N/A	N/A	N/A
	UPN	21360	1.3	1640	3	21360	1.4	1780	4
Adults 18-34	ABC	46554	3.2	2120	10	46084	3.0	1980	9
	CBS	46628	2.6	1720	8	46146	2.9	1890	9
	NBC	46278	2.6	1710	8	46063	2.9	1930	9
	FOX	33046	3.9	2560	12	32671	3.8	2510	12
	PAX	46530	0.0	30	0	46350	0.1	50	0
	WB	27660	1.4	900	4	27667	1.5	960	4
	UNI	28240	1.8	1190	5	N/A	N/A	N/A	N/A
	TEL	21567	0.5	300	1	N/A	N/A	N/A	N/A
	TF	16380	0.3	180	1	N/A	N/A	N/A	N/A
	UPN	21360	1.4	930	4	21360	1.4	920	4
Adults 25-54	ABC	46554	4.6	5570	11	46084	4.3	5230	10
	CBS	46628	4.8	5850	12	46146	4.9	5990	12
	NBC	46278	3.9	4790	9	46063	4.2	5070	10
	FOX	33046	4.4	5310	11	32671	4.3	5280	10
	PAX	46530	0.1	160	0	46350	0.2	220	0
	WB	27660	1.3	1530	3	27667	1.4	1640	3
	UNI	28240	1.6	1910	4	N/A	N/A	N/A	N/A
	TEL	21567	0.4	510	1	N/A	N/A	N/A	N/A
	TF	16380	0.3	310	1	N/A	N/A	N/A	N/A
	UPN	21360	1.2	1460	3	21360	1.4	1650	3

* Strict Prime Daypart (Mon-Sat 8p-11p, Sun 7p-11p)

** Data from year ago are based on finals

*** Data are preliminary from May 15 - May 24. All data prior are FINAL.

^ Averages based on measurement periods prior to 12/26/05 are based on pre-TSV (Live) data only. Averages crossing this date will include a combination of pre-TSV (Live) and time sl

Includes regulars, specials, and breakouts

Excludes only paid political programming and programs with less than 5 minute duration

As of August 29 2005, there are an estimated 110.2 million television households in the USA. A single national household ratings point represents 1% or 1,102,000 households.

UNI - STD averages begin with data as of December 26, 2005.

TEL - STD averages begin with data as of January 30, 2006

TF - STD averages begin with data as of February 27, 2006

As of September 1, 2003, UPN was designated a limited-network

**NIELSEN HOMEVIDEO INDEX
RANKED BY HOUSEHOLD AUDIENCE**

(NOTE: When comparing a cable network's ratings to another cable network or to a broadcast network, use the "Total U.S. Rating.")

LIVE+SD
Viewing estimates on this page
include Same Day (3A-3A) DVR
playback.

CABLE NETWORKS WEEKLY NETWORK RANKINGS FOR WEEK OF:

09/11/2006-09/17/2006

PRIMETIME (M-SUN 8PM-11PM)

TOTAL PROGRAMMING DAY *

RANK	NET	DUR	HHLD Live+SD AA(000)	HHLD Live+SD US AA%	HHLD Live+SD CYG AA%	P2+ Live+SD AA(000)	RANK	NET	DUR	HHLD Live+SD AA(000)	HHLD Live+SD US AA%	HHLD Live+SD CYG AA%	P2+ Live+SD AA(000)
1	ESPN	1260	2724	2.4	3.0	3625	1	NICK	6270	1495	1.3	1.6	1877
2	USA	1260	1947	1.7	2.0	2369	2	TNT	9900	1151	1.0	1.3	1416
3	TNT	1260	1839	1.7	2.0	2388	3	ESPN	9900	1051	0.9	1.1	1288
4	DSNY	1260	1637	1.5	1.8	2023	4	DSNY	9900	1032	0.9	1.2	1271
5	LIF	1260	1385	1.2	1.5	1707	5	NAN	3480	1002	0.9	1.1	1210
6	TOON(1)	1080	1247	1.1	1.4	1505	6	TOON	7380	902	0.8	1.0	1066
7	FOXNC	1260	1140	1.0	1.3	1468	7	USA	9900	883	0.8	1.0	1057
8	NAN(1)	720	1082	1.0	1.2	1355	8	ADSM	2520	849	0.8	0.9	982
9	AEN	1260	1022	0.9	1.1	1337	9	LIF	7410	847	0.8	0.9	988
10	TBSC	1260	987	0.9	1.1	1342	10	FOXNC	9900	725	0.7	0.8	859
11	FX	1260	944	0.8	1.0	1208	11	AEN	8460	641	0.6	0.7	772
12	HGTV	1260	927	0.8	1.0	1126	12	TBSC	9900	630	0.6	0.7	782
13	HALL	1260	891	0.8	1.2	1138	13	HALL	7860	555	0.5	0.7	678
14	DISC	1260	887	0.8	1.0	1186	14	DISC	7560	519	0.5	0.6	648
15	SCIFI	1260	859	0.8	1.0	1154	14	TVL	9900	519	0.5	0.6	603
16	HIST	1260	828	0.7	0.9	1043	16	HGTV	8760	516	0.5	0.6	590
17	MTV	1260	776	0.7	0.9	907	17	HIST	8460	488	0.4	0.5	577
18	SPIKE	1260	767	0.7	0.8	1036	18	MTV	9900	483	0.4	0.5	546
19	VH1	1260	762	0.7	0.8	955	19	FX	7980	480	0.4	0.5	585
20	AMC	1260	758	0.7	0.8	968	20	FOOD	8310	463	0.4	0.5	555

Networks not programming in majority of daypart (51%+):

NICK(1)	540	1909	1.7	2.1	2518
ADSM(1)	180	1264	1.1	1.4	1467

CABLE NETWORKS YEAR-TO-DATE NETWORK RANKINGS:

12/26/2005-09/17/2006

PRIMETIME (M-SUN 8PM-11PM)

TOTAL PROGRAMMING DAY *

RANK	NET	DUR	HHLD Live+SD AA(000)	HHLD Live+SD US AA%	HHLD Live+SD CYG AA%	P2+ Live+SD AA(000)	RANK	NET	DUR	HHLD Live+SD AA(000)	HHLD Live+SD US AA%	HHLD Live+SD CYG AA%	P2+ Live+SD AA(000)
1	USA	47880	1992	1.5	2.2	2633	1	NICK	238260	1680	1.5	1.9	2162
2	TNT	47880	1920	1.7	2.1	2501	2	NAN	138900	1184	1.1	1.3	1412
3	DSNY	47880	1900	1.7	2.2	2503	3	DSNY	382860	1157	1.0	1.3	1455
4	ESPN	47880	1327	1.2	1.5	1735	4	TNT	382860	1079	1.0	1.2	1322
5	LIF	47880	1263	1.1	1.4	1545	5	USA	382860	983	0.9	1.1	1218
6	TBSC	47880	1252	1.1	1.4	1643	6	TOON	282000	980	0.9	1.1	1200
7	TOON(1)	42600	1226	1.1	1.4	1527	7	ADSM	100860	887	0.8	1.0	1055
8	NAN(1)	27360	1224	1.1	1.4	1509	8	LIF	281580	797	0.7	0.9	938
9	FOXNC	47880	1139	1.0	1.3	1451	9	TBSC	382860	773	0.7	0.9	953
10	SPIKE	47880	947	0.9	1.1	1263	10	FOXNC	382860	708	0.6	0.8	843
11	FX	47880	939	0.9	1.1	1259	11	ESPN	382860	677	0.6	0.7	813
12	HALL	47880	865	0.8	1.2	1130	12	MTV	382860	589	0.5	0.7	659
13	MTV	47880	853	0.8	1.0	1014	13	HALL	298680	545	0.5	0.7	675
14	HIST	47880	846	0.8	0.9	1070	14	FX	303240	535	0.5	0.6	676
15	DISC	47880	845	0.8	0.9	1158	15	DISC	287280	533	0.5	0.6	680
16	HGTV	47880	837	0.8	0.9	1021	16	TVL	382860	518	0.5	0.6	625
17	SCIFI	47880	826	0.7	1.0	1095	17	FAM	287280	511	0.5	0.6	648
18	AEN	47880	798	0.7	0.9	1034	18	HGTV	335100	505	0.5	0.6	584
19	AMC	47880	797	0.7	0.9	1036	19	AEN	323700	501	0.5	0.6	602
20	CMDY	47880	780	0.7	0.9	1030	20	SPIKE	303180	499	0.5	0.6	633

Networks not programming in majority of daypart (51%+):

NICK(1)	20520	1765	1.6	2.0	2357
ADSM(1)	5280	1477	1.3	1.6	1845

Total Programming Day = M - Sun 6AM - 6AM or Individual Network's Total Programming Day and Sun 6AM - 3AM for Most Current Week

(1) Cable Network did not telecast during the entire daypart.

Coverage area ratings are within each cable network's universe.

Total U.S. ratings and household projections are based on 111.4 million TV homes.

As some networks program different portions of the day, the DUR column indicates each network's duration in minutes

for the measurement period and the daypart.

This report includes only those cable networks who supply program names to the industry.

Attachment F

Returning Oligopoly of Media Content Threatens Cable's Power*Tom Wolzien*
Mark Mackenzie

- Early signs suggest classic content oligopoly may be re-emerging
- Five or fewer programmers may leverage local/national content versus big cable

The Long View

Returning Oligopoly of Media Content Threatens Cable's Power

Overview

Common wisdom these days has the consolidated cable companies, particularly Comcast, taking a commanding lead in the age-old leverage battle with programmers. Supposedly this will give cable free rein to drive down prices paid for content. On the contrary, a strong programming oligopoly is beginning to re-emerge. This is permitting a three-pronged pincer movement that combines a surprising growth in control of national content with consolidated cable's unintentional increase in its exposure to powerful local retransmission consent requirements. The growth in content power will be additionally enabled by new consumer hardware and high-speed networks to the home. Comcast (\$25) now must gain retransmission agreements covering 55 stations owned and operated by the largest programmers, who, together with AOL, controlled more than 70% of the prime-time viewing in December. This number would increase to 85% if independent and joint-venture services are consolidated with the big five — a likely event over the next few years as weaker cable networks are hammered on price. At that point, five programming giants would split roughly the same number of rating points controlled by ABC, CBS and NBC during television's "golden age." Additionally, the introduction of in-home networks and servers, coupled with the evolution of unbundled routes for content into the home, suggest that the implication of these changes may go far beyond the price paid to programmers. Going forward, the programmers' power threatens cable's ability to maintain the value of its "bundle" and eventually may shift it to "dumb pipe" status, devoid of the upside from intellectual property.

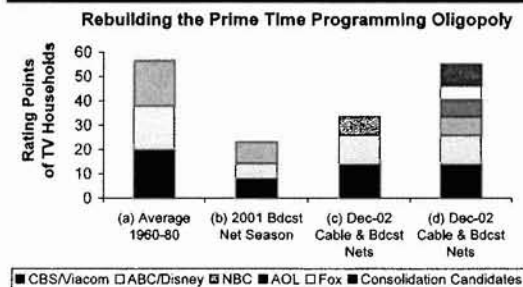
Part I: Programming Power Grows

The subject of this *Long View* is leverage — whether content or distribution can get an edge on one another going forward and, if content can get an edge, does that threaten cable's historic ability to bundle content and transport at a high-margin markup. Our view is that big-content is slowly gaining an edge, even as cable consolidates. That edge comes from a combination of local and national distribution and from evolution in the consumer electronics area.

Programming Oligopoly Reforming: A study of the December ratings from Nielsen Media suggests that we are beginning to see a rebuilding of the old programming oligopoly when cable and broadcast network and station viewing are considered. In December, Viacom (\$37) controlled about 22% of prime-time viewing through its broadcast and cable networks. Disney (\$17) controlled 18%, while News Corp. (\$25), NBC and AOL (\$10) were each in the 10-12% range. Together, the five companies controlled about a 75% share of prime-time viewing, not including their nonconsolidated partnerships like A&E, Court TV and Comedy Central.

Exhibit 1 shows what we found to be a major disconnect, at least for us, in perception and reality. Column (a) shows classic prime-time viewership during television's "golden age," when three networks split an average of 57% of the television households (ratings). Last season ABC, CBS and NBC split about 23%, as seen in column (b). But if the viewing of all properties owned by the parent companies — Disney, NBC and Viacom — is totaled, those companies now directly control television sets in over a third of the TV households. Add AOL, Fox and networks likely to see consolidation over the next few years (Discovery, A&E, EW Scripps, etc.), and five companies or fewer would control roughly the same percentage of TV households in prime time as the three nets did 40 years ago. The programming oligopoly appears to be in a process of rebirth.

Exhibit 1 Programming Oligopoly Returning



Source: Bernstein analysis of Nielsen Media data.

Increased Retrans Exposure: In another surprising twist, the consolidation of the cable industry has actually left the largest cable company, Comcast, more exposed to the leverage of the largest programmers, as their local television stations can further exploit the need for the cable company to gain permission to retransmit the local signals. *The math resulting from consolidation is working against Comcast.* In 23 of the top 26 television markets covering half the population of the United States, Comcast now must gain retransmission consent for some 62 separate television stations owned by four of the top five program companies. Of the top 26 markets, only Houston, Phoenix and Portland, Oregon, currently don't have an overlap of Comcast with ABC/Disney, CBS/Viacom, Fox/News Corp. and/or NBC/GE. Exhibit 2 shows the programmers' big market leverage against Comcast.

Comcast's historic approach has been to avoid high-profile conflicts. Just how high-profile retransmission consent conflicts can be is recalled from 2000 when then Time Warner Cable took the ABC stations off in New York and other major markets for a day before the company was crucified in Washington and other media. The lesson: the more exposed cable companies are to high-quality local television stations owned by the major programmers, the more leverage those programmers have against cable. And Comcast is now the most exposed of all, even before taking into account what News Corp. might do with retransmission permission for its Fox stations should it enter the satellite business.

This overlap means that the programmers other than AOL probably now have sufficient control over Comcast through retransmission consent requirements for major stations to: (a) neutralize

Exhibit 2 Comcast's Retransmission Challenge

DMA#	DMA	AOL	Disney	Viacom	Fox	GE	Top 26 O&Os Stations	Retrans. Needed Now	CMCSA	AT&T	Comcast Subs (000)	T Subs (000)	Subs (000)
1	New York, NY		WABC	WCBS	WNYW/ WWOR	WNBC	5	5	x		670		670
2	Los Angeles, CA		KABC	KCBS/ KCAL	KTTV/ KCOP	KNBC	6	6		x		530	530
3	Chicago, IL		WLS	WBBM	WFLD	WMAQ	4	4		x		1,750	1,750
4	Philadelphia, PA		WPVI	KYW/ WPSG	WTXF	WCAU	5	5	x		1,790		1,790
5	San Francisco/Oakland/ San Jose, CA		KGO	KPIX/ KBHK		KNTV	4	4		x		1,830	1,830
6	Boston, MA			WBZ/ WSBK	WFXT		3	3		x		1,680	1,680
7	Dallas/Fort Worth, TX			KTVT/ KTXA	KDFW/ KDFI	KXAS	5	5		x		560	560
8	Washington, DC				WTTG/ WDCA	WRC	3	3	x		860		860
9	Atlanta, GA			WUPA	WAGA		2	2	x		680		680
10	Detroit, MI			WWJ/ WKBD	WJBK		3	3	x		830		830
11	Houston, TX		KTRK		KRIV/ KTXH		3						-
12	Seattle/Tacoma, WA			KSTW			1	1		x		960	960
13	Tampa/St. Petersburg/ Sarasota, FL			WTOG	WTVT		2	2	x		210		210
14	Minneapolis/St. Paul, MN			WCCO	KMSP/ WFTC		3	3		x		340	340
15	Cleveland, OH				WJW		1	1		x		90	90
16	Phoenix, AZ				KUTP/ KSAZ		2						-
17	Miami/Ft. Lauderdale, FL			WFOR/ WBFS		WTVJ	3	3		x		780	780
18	Denver, CO			KCNC	KDVR		2	2		x		620	620
19	Sacramento/Stockton/ Modesto, CA			KMAX			1	1		x		550	550
20	Orlando/Daytona Beach/Melbourne, FL				WRBW/ WOFL		2	2	x		58		58
21	Pittsburgh, PA			KDKA/ WNPA			2	2		x		620	620
22	St. Louis, MO				KTVI		1	1		x		5	5
23	Portland, OR						0	0		x		485	485
24	Baltimore, MD			WJZ	WUTB		2	2		x	599		599
25	Indianapolis, IN			WNDY			1	1		x	197		197
26	San Diego, CA					WRC	1	1		x		29	29
Total - 24 CMCSA Mkts		0	6	26	26	9	67	62	7	17	5,894	10,830	16,724

1 Designated Metropolitan Area.

Source: Corporate reports and Nielsen Media.

Comcast's scale threat to reverse program cost increases, and (b) parry cable attempts to place limits on data transmissions.

Part II: Convergence (Finally) Is Real

Revelation at the Kitchen Counter: Christmas day at my brother and sister-in-law's place in central New Jersey seemed like many others — toys and electronics for the teenage sons, the latest digital camera for their dad, Howard; but it was their mother Linda's present that was stunning in its simplicity, and, perhaps, for what it said about convergence and the coming threat to what is becoming to be seen as an all-powerful cable industry.

There on the kitchen counter, between the Kitchen Aid mixer and the Christmas cookies, was a new screen. It was a flat screen made by ViewSonic. The computer sat over the edge of the counter in a corner on the floor. Computers in kitchens aren't all that unique these days, but this screen had a couple of buttons on the front. Push one and get the Web. Push another and there was cable television. Right there on the display unit. No separate TV. No All-in-Wonder cards jammed into the computer. Just a cable wire and a computer wire into the back of the flat screen.

Just buttons. Just like AM-FM. TV-Internet. One device regardless of band. Simple. Threatening because it reminds that the consumer doesn't care how programming gets into the home...just that it is available.

Exhibit 3 TV-Internet Converge in the Kitchen



Source: Bernstein photo

Today when you buy cable television service, it is a bundle — transport and content. The reason the top cable companies are able to get away with charging such high margins is that they are selling that transport/content bundle. We consumers are unable to separate the bundle. We analysts have a difficult time even figuring out what the parts actually cost.

Data service is different. With their move into high-speed data, cable companies have, for the first time, unbundled their service. We consumers buy the data transport service for \$40 or \$50 a month, but, unlike video, we don't buy online content from the cable company. And this may be the beginning of the demise of cable's margins, not for what they make on data, but for what they may lose in conventional bundled services. Now, this isn't going to happen right away, but it should be considered in strategic discussions.

The coming threat is most easily illustrated by the difference between cable video-on-demand and the new Movielink—Web-delivered movie downloads on demand. The economics of a video-on-demand movie purchased from and delivered by the cable company are distinctly different for the cable company from a movie purchased via the studio's Web proxy, Movielink. To keep it simple, assume that both movies cost \$4, assume that the revenue is split equally between the studio and the distributor. For the cable VOD purchase, half of the consumer's \$4 goes to the studio and half goes to the cable company. For the Movielink purchase, half the consumer's \$4 goes to the studio, and the remainder goes to Movielink. The cable company gets *nothing* above and beyond what it is already receiving for the data connection. It is providing transport just like the phone company.

Cable operators have been thinking that they will be able to make out very well in this environment if they just begin to ratchet up price for those who transfer large files. But, as we just saw, they were missing the intellectual property upside that they get from bundling transport and content. Two analogies: you and your associates work all night putting together a deal that creates \$10 million in value. The lights burn late, but the electric company only gets in additional \$0.13 cents for the extra kilowatt-hours. It doesn't get any of the value created under its lights. The same applies to a long distance phone company when you make a call on which value is created. The thought that a linear ratcheting of transport price can offset the intellectual property upside denies cable's basic bundling premise.

It is easy to deny any problem with the cable approach today. After all, Movielink is in its infancy and based on downloads of less than DVD quality for viewing on a computer screen. You can't watch it on your TV. And there is no other streaming product, much less pay-per-view streaming product, that we care about. If you're a consumer, just wait. If you're a longer-term cable investor, watch out. As the consumer electronics industry accepts the better MPEG-4 compression standard and couples it with in-home storage and these new hybrid computer-television flat panel displays, the combination could begin to threaten cable's wired monopoly.

Real Networks now claims some 800,000 customers paying for streaming video content via the Web — content which often rides the high-speed cable pipe without allowing cable to take any intellectual property upside. In the next few months, Major League Baseball games will begin to be sold by Real, and ride the cable pipe. Cable won't get an extra cent.

But the threat to cable goes much further than just the fledglings of Real and Movielink. It would have been easy to miss the small print on one of the ESPN slides at Disney's presentation to the UBS conference in December. Under the future business heading were listed "streaming video" and "pay-per-view." There was no indication that these would be provided in cooperation with the cable operator, and streaming could help give Disney its long-sought-after alternate distribution system. If Disney develops an alternative distribution system to the home, it wouldn't attack cable outright, but rather begin to offer bits and pieces of content that would steadily increase in length and quality over time.

Likewise, the troubled AOL is trying to reposition its "bring your own access" approach to delivering high-speed content. BYOA opens the door for going around the cable operators, who have had more than enough time to cut deals with AOL to control long-term streaming. Whatever the reasons — most likely "stereo hubris" from both sides — not only are there no streaming controls on AOL in the current deals with Time Warner Cable and Comcast, but even the old 10-minute limitation on streaming from the original @Home and Roadrunner contracts, seems to have gone away. While AOL made a big deal at its December analysts' meeting of planning to provide only small chunks of video by high speed, one mid-level AOL executive later told me that it wasn't whether they could stream much more than small chunks of video, but whether they had the guts to do so.

Cable companies may think they can control Movielink and Real and Disney and AOL by refusing to pass their data bits without being given a cut. This would be the old cable way. But to do so would initiate a radical change in the now well-established "open-ness" of the Internet — the ability of any consumer to get to any place in the world. Such a change by the largest cable companies likely would once again raise the profile of cable as gatekeeping monopolists. Such an attempt would pay hell in Washington and, depending on the content available, push users toward DSL or, in the future, wireless.

Cable had its chance to develop original high-speed content at the outset, but failed. The original concept for @Home lent itself to providing preferred positions to certain content providers who would make content available on an exclusive or priority basis to @Home subscribers. That potential died when @Home decided to merge with Excite, was pushed into AT&T, and subsequently became embroiled in the internecine warfare of that now dismembered company.

Part III: Hardware and Routes Benefit Content

High-Density Storage Alternative: Making this all the more complicated is the rise of in-home storage and networking. These new technologies open cable to competition from stored content as well as that streaming in real time. At this year's consumer electronics show, high-density storage was a major attraction. TiVo and Replay continued with their TV storage devices, but they were joined by the Sonys, Panasonics and Phillips' and others which were converting television storage into in-home servers for just about any type of material, including video. These devices, some of which can plug directly into the Internet, potentially provide the ability to put material on the television screen from any source, including material that has been streamed or downloaded.

Competitive Principles: Capacity to deliver video content to the consumer is determined by a combination of (a) the ability to compress the content into smaller total packages using continuing advances in digital compression, (b) the capacity in the circuit to transport that data, (c) the ability to separate a piece of content into more-easily transportable components, and (d) the capability to store and reassemble the content before or at the home display device. Different types of content require different thresholds of capacity to reach the consumer.

The highest threshold of capacity is required by something that is happening live, in real time. Of course, a live concert, sporting, or news event only happens live once. After that it is pre-recorded someplace — centrally, at the edge, or in the home. At minimum, a live transmission demands all of the bandwidth required by the currently best compression system, and direct access to the consumer without intervening storage.

Once content is preproduced or delayed, there become many more opportunities for delivery beyond a continuous stream. In theory, the content can also be transmitted (a) in short bursts for reassembly, (b) not in real time (slowly), (c) by multiple routes and reassembled, or (d) splatted at super high speed. The only end requirement is that the data all wind up on a storage device in the home and in a form that can be reassembled by that device to make a coherent program. How it gets there and how long it takes to get there is not material, so long as it is available when the consumer wants it. At this point the *aggregation* of data potentially becomes more important than one single path, thereby suggesting the potential for a new generation of would-be gatekeepers who try to control the servers in the home.

Routes into the Home: When considering the potential routes into the home, we began by thinking how few there were 25 to 30 years ago. Back then, there was broadcast radio and television and the telephone. And you couldn't carry content in because hardware was too expensive. Video was recorded on huge reels of two-inch wide tape that played on sofa-sized machines costing hundreds of thousands of dollars. Today the number of routes into the home have exploded and may continue to expand with wireless data. And in-home storage is coming of age not only with the high-density storage of TV devices and the new consumer electronics servers, but also with PCs and video game consoles.

It is not difficult to imagine one of these storage devices offering the option of receiving content by any combination of (a) cable modem, (b) cable, (c) satellite, (d) DSL, (e) over-the-air digital television, and (f) by wireless (WiFi) running at 2.4 GHz, another frequency, or using bits and pieces of the entire spectrum.

Part IV: Cable's Alternatives

Investing in High-Speed Content: To avoid "dumb pipe" status, the cable industry can try to return to what made it great in the video realm — the combination of transport and exclusive content.

In addition to offering high-speed Internet transport, a cable company might also elect to offer another high-speed data option that includes content not available elsewhere. Of course, this would require the cable industry, once again, to fund the development of exclusive content, as it did during the 1980s. Back then, this effort was hugely successful because there weren't any alternatives — no Discovery, no TNT, etc. It was also an effort that was successful before the alternative distribution system of satellite.

To date, cable development of a premium alternative to data has not been successful in the marketplace, to great extent because of the @Home fiasco discussed earlier. But there may be another reason. Cable operators have taken to high-speed modem service and its 50%+ margins like drugs. Of course they love it. The content is free, and the profit ramp is steep. The problem is that in selling a commodity they may be setting themselves up for a fall by selling nonexclusive content that is not only free to them — but also free to any competitor that may emerge. It should be remembered that the key to satellite's emergence in the United States was Congressional action that required cable companies to sell to the satellite companies content that had previously been exclusive to cable.

Cable vs. Programmer Leverage in Contracts: If the cable operators don't want to invest in high-speed content, and if they don't want to have their commodity-data pipe compete with the intellectual property upside of their classic cable-video bundle, then their only other alternative is to attempt to prohibit competition through contracts with programmers. On the surface, it would seem to be easy to require cable programmers to refrain from providing any digital services over the Web that might compete with the cable operator's bundled businesses. The simple deal would be, "if you want your network on our cable, you must agree not to compete on the Web." Or, at least, cut the cable operator in on any broadband content action. Certainly that is possible with the likes of Movielink, Real or independent networks with little negotiating leverage.

However, what would seem to be easy for a powerful cable company, may not be in the future when it has to deal with the big content companies. As noted earlier, the growing leverage of the programmers through both national distribution and local stations will provide significant leverage to maintain price and develop new services.

Investment Conclusion

While it is currently popular to view cable as having "won" in the leverage battle against content (if not against satellite), such a view is both momentary and premature. The growing power of the content providers in viewership across their multiple network and local platforms threatens cable's short-term abilities to gain program pricing leverage, and its longer-term ability to protect its "intellectual property" upside within its content bundle. When coupled with the possibility of price-warfare from a reconstituted satellite industry seeking market share, cable's response will likely be to improve the offering in its "bundle," probably by offering very low-cost telephone service using the scale economics of Internet Protocol telephony.

Should this occur, then we would view the revenues of video from cable and satellite, data from cable and RBOC, and phone from cable and RBOC as all sloshing around the same bathtub. If satellite removes revenues from cable, then cable will try to remove revenues from the RBOCs. In the end, the economic realities of overcapacity will prevail to the detriment of both cable and the RBOCs, with principal distribution benefit accruing to the low-cost provider for any service.

If the scenario plays out as we expect, cable operators will neither invest in high-speed content in the near term, nor succeed in blocking programmers who want their content to ride the high-speed pathways. Having failed to differentiate themselves, cable operators will likely return to the idea of developing their own content. While the cable operators may think this approach will be successful, as it was for video in the 1980s, they run a high risk because, by then, the programmers will be far down the road in establishing their own services to the detriment of cable. Simply put, cable will be too late if it waits.

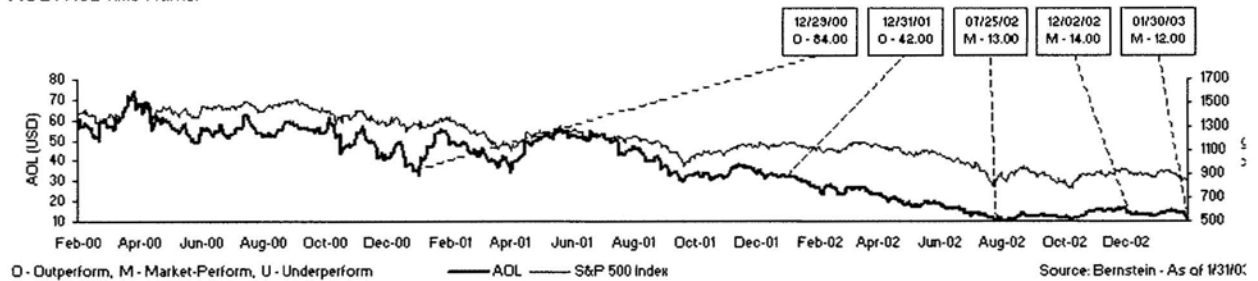
Programmers will continue to consolidate their cable networks, exploit the Internet and other distribution methods, and, barring heavy investment from the distribution players, move rapidly to strengthen what is already beginning to appear as a return to content oligopoly. Right now, the balance may appear to have tipped to cable, but over the longer term, the programmers hold the power.

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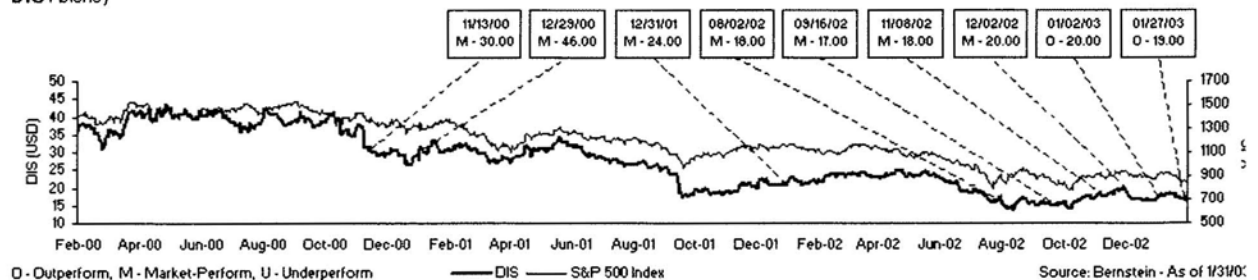
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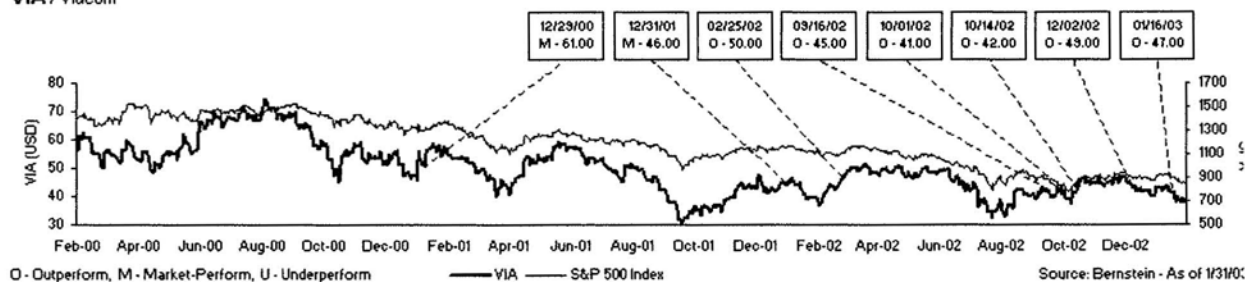
AOL / AOL Time Warner



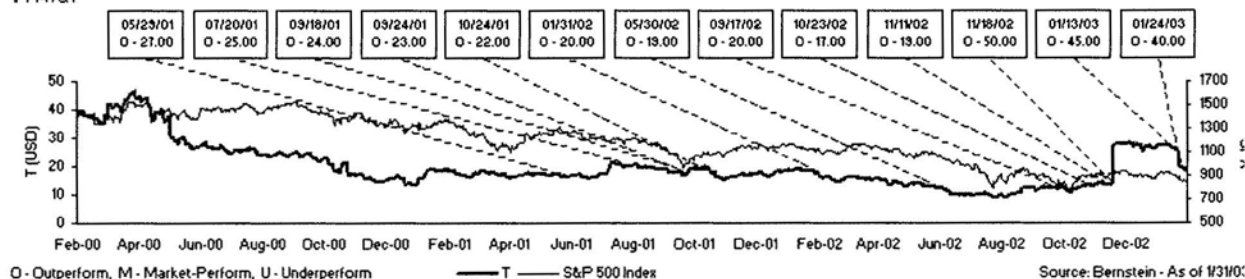
DIS / Disney



VIA / Viacom



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Market-Perform	98	42.8%
Underperform	17	7.4%

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Attachment G

Historical Number of TV Homes by Season

Season	Traditional TV Season	Total US Households	Total US TV Households	% of US TV Households	1 Household Rating Point =
2006-07	9/18/06 -	113,410,000	111,400,000	98.20%	1,114,000
2005-06	9/19/05-5/24/06	112,260,000	110,200,000	98.20%	1,102,000
2004-05	9/20/04-5/25/04	111,630,000	109,600,000	98.20%	1,096,000
2003-04	9/22/03 - 5/26/04	110,420,000	108,410,000	98.20%	1,084,100
2002-03	9/23/02 - 5/21/03	108,620,000	106,700,000	98.20%	1,067,000
2001-02	9/24/01 - 5/22/02	107,400,000	105,500,000	98.20%	1,055,000
2000-01	10/02/00 - 5/23/01	104,080,000	102,200,000	98.20%	1,022,000
1999-00	9/20/99 - 5/24/00	102,680,000	100,800,000	98.20%	1,008,000
1998-99	9/21/98 - 5/26/99	101,240,000	99,400,000	98.20%	994,000
1997-98	9/22/97 - 5/20/98	99,680,000	98,000,000	98.30%	980,000
1996-97	9/16/96 - 5/21/97	98,610,000	97,000,000	98.40%	970,000
1995-96	9/18/95 - 5/22/96	97,540,000	95,900,000	98.30%	959,000
1994-95	9/19/94 - 5/24/95	97,050,000	95,400,000	98.30%	954,000
1993-94	9/20/93 - 4/17/94	95,860,000	94,200,000	98.30%	942,000
1992-93	9/21/92 - 4/18/93	94,700,000	93,100,000	98.30%	931,000
1991-92	9/16/91 - 4/12/92	93,680,000	92,100,000	98.30%	921,000
1990-91	9/17/90 - 4/14/91	94,800,000	93,100,000	98.20%	931,000
1989-90	9/18/89 - 4/15/90	93,760,000	92,100,000	98.20%	921,000
1988-89	9/18/88 - 4/16/89	92,030,000	90,400,000	98.20%	904,000
1987-88	9/14/87 - 4/10/88	90,270,000	88,600,000	98.10%	886,000
1986-87	9/21/86 - 4/19/87	89,130,000	87,400,000	98.10%	874,000
1985-86	9/22/85 - 4/20/86	87,590,000	85,900,000	98.10%	859,000
1984-85	9/23/84 - 4/21/85	86,530,000	84,900,000	98.10%	849,000
1983-84	9/18/83 - 4/15/84	85,430,000	83,800,000	98.10%	838,000
1982-83	9/19/82 - 4/17/83	84,940,000	83,300,000	98.10%	833,000
1981-82	9/20/81 - 4/18/82	83,120,000	81,500,000	98.10%	815,000
1980-81	9/21/80 - 4/19/81	81,480,000	79,900,000	98.10%	799,000
1979-80		77,900,000	76,300,000	97.90%	763,000
1978-79	9/11/78 - 9/09/79	76,240,000	74,500,000	97.70%	745,000
1977-78		74,700,000	72,900,000	97.60%	729,000
1976-77		73,100,000	71,200,000	97.40%	712,000
1975-76		71,460,000	69,600,000	97.40%	696,000
1974-75		70,520,000	68,500,000	97.10%	685,000
1973-74		68,310,000	66,200,000	96.90%	662,000
1972-73		67,210,000	64,800,000	96.40%	648,000
1971-72		64,850,000	62,100,000	95.80%	621,000
1970-71		62,910,000	60,100,000	95.50%	601,000
1969-70		61,410,000	58,500,000	95.30%	585,000
1968-69		60,090,000	57,000,000	94.90%	570,000
1967-68		59,260,000	56,000,000	94.50%	560,000
1966-67		58,240,000	54,900,000	94.30%	549,000
1965-66		57,250,000	53,800,000	94.00%	538,000
1964-65		56,490,000	52,600,000	93.10%	526,000
1963-64		55,690,000	51,300,000	92.10%	513,000
1962-63		54,870,000	49,800,000	90.80%	498,000
1961-62		54,250,000	49,000,000	90.30%	490,000
1960-61		53,100,000	46,900,000	88.30%	469,000
1959-60		52,000,000	45,200,000	86.90%	452,000
1958-59		51,220,000	43,620,000	85.20%	436,200
1957-58		50,370,000	41,920,000	83.20%	419,200
1956-57		49,400,000	38,650,000	78.20%	386,500
1955-56		48,600,000	34,600,000	71.20%	346,000
1954-55		47,620,000	30,200,000	63.40%	302,000
1953-54		46,750,000	26,240,000	56.10%	262,400
1952-53		46,140,000	20,400,000	44.20%	204,000

1951-52	45,300,000	15,050,000	33.20%	150,500
1950-51	44,410,000	9,830,000	22.10%	98,300
1949-50	43,410,000	3,380,000	7.80%	33,800

NOTE: NBC 1950-1969; Nielsen Media Research 1970-present September every year.
All years data prior to 1988-1989 excluded Alaska & Hawaii.

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Attachment H



**FCC Testimony
October 3, 2006
Los Angeles, California**

**Alan Rosenberg
President, Screen Actors Guild**

Good afternoon, and thank you Chairman Martin and Commissioners for holding this important discussion today, here in the heart of the entertainment community. My name is Alan Rosenberg and I am the President of Screen Actors Guild. I represent 120,000 actors, and we are proud to be affiliated with the AFL-CIO. It is with great pride that I introduce the woman who will be speaking on behalf of the Guild today. An accomplished actor and union leader, Screen Actors Guild National First Vice President, Ms. Anne-Marie Johnson.

**Anne-Marie Johnson
National First Vice President, Screen Actors Guild**

Thank you Alan, Mr. Chairman, and Commissioners. I am honored to be here today.

Though I have been in movies and worked on the stage, *I am a television actor*. I have been blessed with several TV series over the years and I've watched the changes in the television landscape carefully, and cautiously. As actors, we were lucky if we were hired by one of television's most acclaimed independent producers.

However, the days of an independent producer taking his or her creative vision of a series or movie of the week to fruition is a thing of the past. But casting decisions are now made by the networks, and not just for the marquee stars. Big media companies now cast almost every actor, because they can. Norman Lear fought to have Carroll O'Connor play his vision of Archie Bunker, Steve Cannell knew James Garner *had* to be Jim Rockford and Marcy Carsey *knew* Bill Cosby's character in *The Cosby Show* had to be a doctor.

Until they fell in love with the Huxtable family, many Americans never saw an African American man as a doctor. When the show was originally pitched to ABC, the network executives wanted Bill Cosby's character to be a Vegas entertainer rather than a doctor.

When Marcy Carsey refused to make this creative concession, she was forced to take the show to NBC, and the rest is history.

This is a golden example of what can happen when there is true diversity of viewpoints in the production of prime-time network television programming. Query whether American viewers would have ever seen an African-American doctor on prime-time television if it had not been for the perseverance of this independent producer. And this is why a requirement for independent voices in production is critical to the Commission's long-standing goal of ensuring viewpoint diversity in America.

American viewers embraced those, and dozens of other cutting-edge, provocative characters in the 1970s and 80s. These shows were wildly successful and became a part of American popular culture. Some amazing producers, writers, directors and actors, broke the mold and made worldwide viewers think about social issues in ways they never had before

There are certainly some excellent shows on the air today. I, for one, celebrate the resurgence of ensemble casts in today's hit shows—it's great news for SAG actors when they get jobs instead of reality show contestants. But doesn't the public deserve the pre-1992 level of creative, independent sources for programming? Since the repeal of the FCC financial interest and syndication rules, the networks have engaged in unprecedented vertical integration with movie studios and production companies.

Due to this vertical integration, independent producers who traditionally created network programming have essentially been shut out of the primetime network equation. Accordingly, we think the FCC, as custodians of the public's airwaves, should require that 25% of all primetime network programming hours be provided by true independent producers--not the networks. Producers who are stakeholders and risk takers should be rewarded when their creative vision results in successful returns.

As actors, we find the continued consolidation of media companies has drastically limited our ability to individually bargain our personal services agreements. Every working actor has a "quote," the amount of money you get for a guest starring role, etc. It's each actor's "market value." There is no such thing as getting your quote anymore. Like the oligarchy that they are, the networks decide what the top-of-show rates are, in a parallel practice. Some networks will even tell you they only pay 50% of going rate. Take it or leave it. This salary compression cripples the middle class actors' ability to make a living.

As a union, and a vital part of the American labor movement, we are gravely concerned that the continued consolidation of our employers will result in the exclusion of the issues and challenges facing workers. If Screen Actors Guild is involved in a labor dispute with the networks, and I certainly hope we aren't, whose story will be told over the airwaves? Will the 6 o'clock news include our perspective, or that of those who have an economic stake in seeing us fail?

Screen Actors Guild believes that the public deserves so much more than sanitized programming and news. The American viewing public deserves diversity, competition and localism in programming. Consequently, we urge you to enact at 25 % independent production requirement on primetime network broadcasts.

About SAG

Screen Actors Guild is the nation's largest labor union representing working actors. Established in 1933, SAG has a rich history in the American labor movement, from standing up to studios to break long-term engagement contracts in the 1940s to fighting for artists' rights amid the digital revolution sweeping the entertainment industry in the 21st century. With 20 branches nationwide, SAG represents nearly 120,000 working actors in film, television, industrials, commercials, video games, music videos and other new media. The Guild exists to enhance actors' working conditions, compensation and benefits and to be a powerful, unified voice on behalf of artists' rights. SAG is a proud affiliate of the AFL-CIO. Headquartered in Los Angeles, you can visit SAG online at www.sag.org.



STATEMENT OF

Taylor Hackford
On Behalf of the Directors Guild of America

Before the

Federal Communications Commission

Hearing on Media Ownership

October 3, 2006
Los Angeles, CA

Chairman Martin and Commissioners, my name is Taylor Hackford and I thank you for inviting me to appear before you today to discuss the problem of media consolidation and its impact on prime time programming. We greatly appreciate your fostering this debate and discussion.

I am a working director and producer of both feature films and television, and I am here today on behalf of the Directors Guild of America (DGA), for which I serve as the Third Vice President. The Directors Guild today represents over 13,400 directors and members of the directorial team who work in feature film, television, commercials, documentaries and news. The majority of our members work in television as directors, associate directors, and stage managers.

The DGA's mission is to protect the economic and creative rights of directors and the directorial team – working to advance our artistic freedom and ensure fair compensation for our work. The consolidation of media and entertainment programming in fewer and fewer hands imperils both.

On this subject – media consolidation and its relationship to programming – I want to be clear from the beginning. That there is a proliferation of media outlets for the distribution of programming – what we might call the diversity of outlets – available to the consumer today is irrefutable. Our concern is with an equally irrefutable fact: a diversity of source, the pool of entities producing content, is almost non-existent today.

What is this diversity of source we are talking about? Going back to 1971, the kind of entertainment programming that has been the paradigm is high quality, expensive scripted comedies and drama. Those programs have a life that runs into the future; they depend not so much on their original exhibition windows as they do on their later exhibition windows. They are programs that generate profits after they mature – often five years or more. And these are programs backed by people willing to spend and deficit-finance the production on the network in the hope of coming up with good original ideas that will last for a generation. These are the shows that we talk about while they are on the air and long after they have left our living rooms.

Our position on this issue, as I sit here today, has not changed since the Guild spoke out during the debate to eliminate the Financial Interest and Syndication Rules in the early- to mid-1990s. We predicted then that the elimination of those rules would enable the networks, once free to produce and own their own shows, to swallow up or drive out smaller or independent producers.

We wish we had not been right. Unfortunately we were. Quite simply, the robust independent production community supplying product to the networks that existed a decade ago has been put out of business. *Today, each major network is a sister company to a studio that was formerly an independent supplier of programming.*

For the past decade we have also said that if you take away the fin-syn rule – and we are not arguing for its return – that there has to exist in the prime-time network business some incentive that would encourage those who want to invest capital to gain access to the airwaves. It is with such an incentive that you get people into the competitive mix who are willing to risk now, at the front end, in the hope of success in the future. But that means there has to be some potential for financial gain at the other end. The potential for gain in our industry comes from ownership and distribution rights. Unfortunately that access to the airwaves – and the incentive that comes with it – no longer exists.

I know today you will hear personal stories and anecdotes from other speakers. Those stories are important because they speak to the everyday reality that our creative community faces. They offer pieces of the picture. So I want to use my testimony to present some of the cold, hard facts that are the foundation from which those stories arise. Our analysis comes directly from data DGA has tracked, show by show, for network (CBS, ABC, NBC and Fox) prime time programming from the 1992/93 season to the present.

- ♦ In the 1992/93 television season – before the Financial Interest –Syndication Rules went into effect – 66% of network primetime television was created by independent producers, with the networks accounting for the remaining 34%. Three years later the shift was well underway. By the 1998/99 season, the roles had essentially reversed. Networks and their affiliated producers were responsible for 62% of what the public saw in the primetime 1998/99 season, with the independent producers' share falling to 38%.
- ♦ This trend continued through the 90s and into this century. Today, in the 2006/07 season, the independents' share has fallen to 24% (including both scripted and non-scripted programming) while the networks and their affiliates own and control *76% of the hours of primetime television aired each week on the four major networks.*
- ♦ The number of independent suppliers of scripted programming – one important measure of source and program diversity – has decreased from twenty-three in the early 1990s to two today. And those two – Warner Bros. and Sony – are part of media conglomerates that do not resemble the strong independent companies that once existed; such as Carsey-Werner, MTM Enterprises, Steven Bochco Productions, Witt/Thomas/Harris, and of course Stephen Cannell Productions. This fact underscores the real situation and the reality we face. The current 24% “independent” programming share that I mention above, cannot be viewed as an isolated number; it has to be understood in the context of who is producing that programming. In other words, and I want to underscore this, the only two “independent” producers left standing and producing a significant portion of this season's 24% of primetime programming are not independents as they have historically been defined.

These are the facts. The prime time network schedule is still the most watched television in this country. For a significant number of Americans – 15% or close to 43 million – those network channels are still the only channels to which they have access. It is still the primary revenue center for most advertisers. Even looking at a media landscape that is changing, this will remain the reality for the foreseeable future. We should not let this be clouded by the often-heard argument that there is a proliferation of cable and pay television channels that gives consumers a wider range of choices. As I said earlier, there is no question that consumers have greater choice than ever before, but we are not speaking about diversity of outlets. We are talking about a diversity of programming source.

I am not here simply to lament the situation in which this community finds itself. We do in fact have a proposal. It is the same proposal that we – and a number of others – had submitted to the Commission in our 2003 filing. The rule we are proposing would strengthen the viability of independent producers, directors and writers by requiring the 4 major networks to use programming from fully independent sources on 25% of the primetime schedule. This is a modest set-aside compared to the 100% market share that independents enjoyed pre-Fin Syn. And, of course, the networks would still be entitled to keep 100% of the advertising revenue and have a minority piece of the profits in the programming. This would be sufficient to encourage investment in quality programming from entrepreneurs who are driven more by risk and reward, not short-term earnings targets. It would also advance the political, congressional and regulatory goals of promoting competition and diversity in the network-dominated prime time programming marketplace.

This is a critical issue for those of us at this table who create the programs that not only Americans but billions of people around the world enjoy daily. When the independents flourished, the creative community had a multitude of places to go to present their ideas. Often a director would go hand-in-hand with a studio or another investor to “sell” the program, fight for the program, and work with the investor to make the program a success. The demise of that independent production marketplace enables the networks to negotiate supplier deals on any terms they desire. It also means that there is no one to join in the fight for an idea or a program. The power of argument – and the rewards for success – all reside with one side.

Yes of course this also carries the burden of failure which may also explain why shows have such a short shelf-life today. A recent article in the *Washington Post* noted that a decade ago a new network series might get a dozen episodes to find an audience. Today, two weeks into what might be called the “new season”, there is already public handicapping of which shows will get pulled the quickest. The fight to keep a show on the air all happens “in house”. The show and its creators have no independent voice at the table, even if they sit at the table.

I thank you again for this opportunity. The DGA hopes to work with this Commission as you continue your media ownership review. We believe we are joined with you in the desire to serve the public interest through diversity and competition.

F.C.C. HEARINGS CONCERNING
MEDIA CONSOLIDATION

October 3, 2006

Remarks by
Marshall Herskovitz

Chairman Martin and the other members of the Commission, welcome to Los Angeles, and thank you for this opportunity to speak about an issue that plays such a large role in our lives as creative members of the entertainment community.

My name is Marshall Herskovitz – I am a producer, writer, and director in television and films, having helped create such series as “thirtysomething” and “My So-Called Life”, and such films as “Legends of the Fall”, “Traffic”, and “The Last Samurai”. I speak to you today in my capacity as president of the Producers Guild of America.

Consolidation of industries is a fact of life in America, and one can argue its merits or dangers to society, but the consolidation of media must be looked at through an entirely different lens, since information is literally the lifeblood of a free society. Without a truly free flow of information, our nation cannot possibly fulfill the terms of the First Amendment to the Constitution.

There is no question in the mind of anyone in our industry that consolidation of media does, and will increasingly, restrict the free flow of information, for the following reasons:

First and foremost, the dissemination of information – and by information I mean the full gamut of communications in our country – is no longer even the primary goal of these corporations. In the old days, each communications entity, be it a newspaper, local television station, movie studio, or network, was owned and operated by people who were passionate about that one thing. Even though most were publicly held corporations, nevertheless there was a demonstrable pride in the fulfillment of a public trust. That pride was evident in the legendary names – and long tenures – from that bygone era: Sarnoff, Paley, Goldenson, and many more.

The purpose of a modern media conglomerate is to serve the bottom line of that conglomerate. There cannot possibly be the pride of a public trust when your company has stakes in literally dozens of different media outlets who have been mandated to cross-promote each other and show steady growth in each quarter. In such circumstances a newspaper or a network cannot be a calling, they can only be an asset, and an expendable asset at that.

The result of this shift in priorities has been a shift in programming, one that is evident to every single creative member of our community. You have other panels that will cover the news divisions, and the danger to our society when a news bureau’s mandate is to be

marketable rather than truthful, but that mindset also affects the entertainment divisions of these corporations.

When I started in this business there were three networks. Each network, blocked by this Commission from owning its own programming, chose from literally dozens of production companies the best programs it could find. These networks saw themselves as broadcasters first of all, as a conduit to the American people for ideas and entertainment, a “department store” if you will, where the consumer could find a broad range of programming. Today, the situation is markedly different. Each network or cable channel, part of a media conglomerate, is charged with asserting its own “brand identity”. Programs that aren’t compatible with that identity are discarded. Each network also is charged with doing business as much as possible with its own corporation’s production company, thus limiting the pool of possible candidates.

I have personally felt the effects of this change. Back in those early days of my career, my affiliation was with a production company that could sell to any network. Now, because every production company is charged with doing business with its own sister network, I must choose a production company and network as one package, owned by the same conglomerate. So the job of that production company, unlike when I started out, is not to find the best network for my project, or the highest license fee, or the most creative autonomy, or even the most advantageous time slot to help my show compete. No, the job of that production company is to place as many shows as possible on its sister network, period. So the production company, which is supposed to be my ally, my protector, my partner, has become instead simply a farm team for its network.

This fundamental structural change has led to a fundamental management change as well. Networks, who used to trust the expertise of independent producers to create shows for them, are now charged by their corporate superiors to micro-manage those shows. Ask any show-runner on any network and they will tell you that the level of control now exerted by network executives – over script, direction, cinematography, costumes, even the color of sets – is unprecedented in the history of the medium. The at-the-time eccentric choices that went into making “thirtysomething” the ground-breaking show it was, would absolutely never be permitted today.

The result of all this is that the independent producer no longer exists in television. Because conglomerates have been permitted to own both networks and production companies, there is no incentive for them to do business with anyone else. Are there any programs at the networks produced outside of their own conglomerates? Yes, but the number declines each year, and each of those programs is made by the production company of another conglomerate. There is no longer even one independent production company, not one, making scripted television programs. Every production company is now a subsidiary of one of the network-owning conglomerates.

The members of my Guild produce programs in television, film, and new media, but they all have one thing in common – they are passionate about what they do. The spirit of initiative, of entrepreneurship, is at the heart of American business, and if you talk to

these producers you will find that spirit, not because they are looking for a way to get rich quick – not that they'd mind – but because they have stories they are dying to tell. When a person is an entrepreneur, he puts his life into his projects. When a person is an employee, and an expendable employee at that, that alchemy, that magic blend of passion and vision and courage that is responsible for every great piece of programming, simply cannot happen. Consolidation of media is turning our artists into employees, and make no mistake, the result will be harmful for our society. I'm of the belief that storytellers matter, that art matters, that art helps a society define itself. The consolidation of media inherently endangers the storyteller, because to that conglomerate the story has no inherent value, other than as an asset to be exploited.

The public airwaves are owned by the people, and access to those airwaves is supposed to be regulated in such a way as to protect the interests of the people, the broadest range of people in our nation, not just the interests of the officers and stockholders of these corporations. A world where there are no independent producers has inherently abdicated that regulatory responsibility.

For these reasons, today we ask you to limit the power of these conglomerates to control what is seen on America's televisions. We urge you to set aside, at the very least, 25% of prime-time programming, so that it can be created by producers outside the oligarchy of these consolidated companies. This must be done in order to protect the diversity of voices and stories that should be reaching our airwaves.

Thank you very much, and thank you for holding these important hearings.

Testimony of AFTRA National President John Connolly

Before the Federal Communications Commission

Public Hearing on Media Ownership

Los Angeles, California

October 3, 2006

As the voice of America's performers, broadcasters, and recording artists, AFTRA represents perhaps the widest spectrum of workers in the media and entertainment industries and, I thank you for inviting AFTRA to participate in this hearing today. All of us on this panel are gravely concerned about the by-products of media consolidation. However, AFTRA is unique on this panel, in that we represent performers who work in virtually every sector of the media industry. On the job and in the community, AFTRA members have experienced first-hand the devastating effects of media consolidation.

Consolidation affects all AFTRA members, whether they are local or network newsmen, actors in television programs or commercials, or recording artists as royalty artists or background singers.

In preparation for these hearings, we put out the call to AFTRA members to ask them a simple question: How do the FCC's media ownership rules affect your professional and work life?

What we heard was alarming. News reporters and anchors told us that consolidation leads to an ever-increasing 'dumbing down' of the news, and pressure to recycle and re-use material, rather than look for new and relevant local stories to report. Recording artists told us that opportunities for airplay were severely reduced if not destroyed by homogenization of radio formats and fewer independent stations with local content. Actors told us that opportunities to earn a living were irrevocably harmed because the number of independent producers has plummeted, with networks owning and utilizing their own "in-house" production facilities for the production of all of their shows. Radio announcers told us how consolidation has resulted in catastrophic job loss and salary compression because when hundreds of stations are commonly owned, the most cost-effective way to program those stations is by voice-tracking or automating.

Our members also asked, in many, many instances, that we keep their identity confidential. There are so few participants in the media landscape that our members are afraid to speak out publicly in a way that would displease the five multinational conglomerates who create the cultural output of our country. We are losing our voices.

So, I'm here to represent those members who asked to be heard, but who were afraid to step forward. Here is some of what they said:

An actor member observed: "Consolidation hurts minorities. Look at The CW: out of 17 minority shows, only two survived the merger to stay on the air."

A recording artist tells this story: “Two years ago I had a song on country radio that was becoming a national hit. In the old days, I could call the local station and tell them about my song and, being a local myself, they would often add my song to the playlist. On this last song, however, I was told that all songs were now being programmed from out of state and they could no longer add local material. This is consolidation gone terribly wrong.”

A broadcaster reports: “In my case, an entire staff of AFTRA announcers has been fired, leaving ONE to voice, produce, and load commercial materials onto the station’s audio hard drive. Furthermore, we no longer generate original public service campaigns we did before the impact of consolidation. We have suffered and so has the public.”

And, as this testimonial illustrates, sometimes one of the by-products of consolidation – the lack of local programming and experienced local personnel -- is life-threatening: “While on a western driving vacation in 2002, my family and I spent some time in the town of Deadwood, South Dakota. During our visit, we turned on the radio to hear some local programming. What we heard was shocking: it was obvious to me that the voice we were listening had seldom, if ever, been on the air. Due to lack of experience relating emergency procedures, the on-air voice was fumbling around trying to explain a serious problem: Deadwood had to be evacuated due to an encroaching forest fire. Luckily, we were already on our way out of town.”

AFTRA has filed comments in every FCC proceeding related to these rules in the past twenty years. In those comments, we have articulated, with specific concrete examples, how our members’ interest in secure jobs that earn a living wage is perfectly aligned with the public’s interest in diverse sources of news, information and entertainment programming. Our over 70,000 AFTRA members are concerned, however, that our cries have fallen on deaf ears. We urge you to hear what we are saying this time, to listen to what you are being told, and to retain and craft new, meaningful rules related to ownership of media in this country.